

IAN LIVINGSTONE

with STEVE JACKSON

DICE MEN



The Origin Story of

**GAMES
WORKSHOP®**

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The Warlock of Firetop Mountain (with Steve Jackson)

The Forest of Doom

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Caverns of the Snow Witch

Trial of Champions

Armies of Death

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The Trolltooth Wars

The Tasks of Tantalos

DICE MEN

THE ORIGIN STORY OF
GAMES WORKSHOP

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unbound

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A NOTE ON THE AUTHORS

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IN MEMORY OF GARY GYGAX

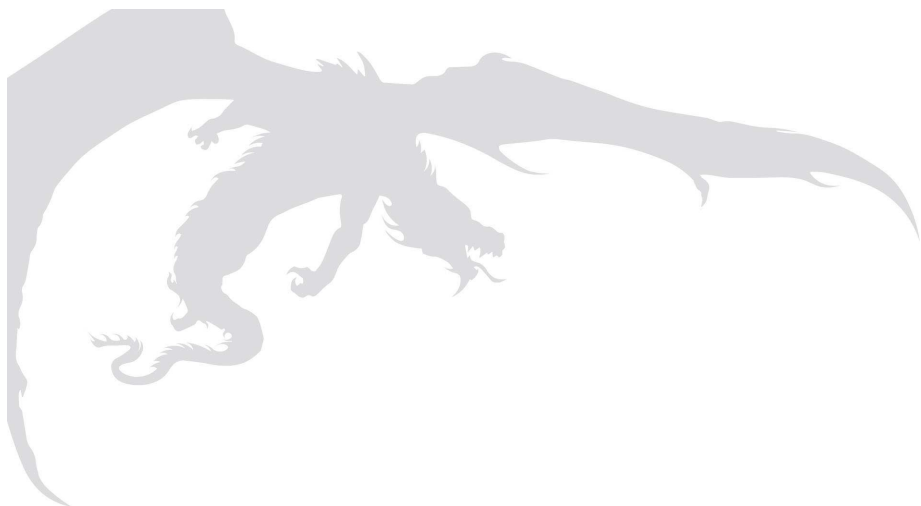
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FOREWORD



Games Workshop Group PLC is listed on the London Stock

Exchange under the ticker of GAW, a FTSE 250 company with a market capitalisation of more than £3 billion pounds at the time of writing. Who would have thought that a company which started out as a part-time mail order business selling obscure board games from a modest third-floor flat could be worth that much?

With the increasing public awareness of Games Workshop's extraordinary success, Steve Jackson and I are asked more and more about how it all began. We thought it was time we put our recollection of events on record and write the origin story of Games Workshop, a company founded by three school friends in 1975 who turned their unusual hobby into a business. Whilst we have not had any involvement in Games Workshop for the past thirty years, we have vivid memories of the early days, the highs and the lows, and how the company might have gone out of business at various points in time. Fortune smiled on us early on. We were in the right place at the right time to secure the European distribution rights for Dungeons & Dragons. A fantastic opportunity had come our way but staying in business wasn't a simple matter since the fantasy games industry was only just beginning. Whilst we were happy to work round the clock and exist on a pittance, Games Workshop would have failed without the patronage of our faithful customers who gave us their support from the start. It might also have failed but for the above-and-beyond contributions made by some incredibly talented people who joined us along the way to help build the company; in particular Bryan Ansell, whose vision and single-minded determination took Games Workshop to the next level after we handed over the corporate reins to him in 1986.

A lot of time has passed since 1975. Piecing together all the events which happened decades ago was an enjoyable trip down memory lane, albeit a challenging one. The more we researched, the more we remembered, and so the project kept on growing. I spent a lot of memory-jogging time reading old copies of *Owl & Weasel* and *White Dwarf*, speaking to former colleagues and employees to validate some of my vaguer recollections, and sourcing photographs and images. Then I had the daunting task of collating all the notes, quotes, anecdotes and early drafts into chronological order and writing up the whole story in a consistent style to produce a single volume. Whilst

every effort has gone in to cross-checking facts and dates, given the time elapsed since they happened, the chances are there might be one or two inaccuracies or omissions for which I apologise in advance.

We dedicate this book to the memory of Gary Gygax, co-creator of Dungeons & Dragons and pioneer of role-playing games. Gary was a visionary and a legend, a creative genius whose impact on the games industry cannot be overstated. Had we not met him, Games Workshop would not have become the company that it is today. *White Dwarf* would never have been published, Citadel Miniatures might never have been founded, Warhammer might never have been created, and our own *Fighting Fantasy* gamebooks might never have been written. We owe Gary a huge debt of gratitude. We had a brilliant working relationship with him and also enjoyed some fantastic times together. We are proud to have known him as a friend.

**Chicago, 1996: the last time Gary Gygax
and I met.**



Games Workshop has grown from its humble beginnings to become the iconic global company it is today. *Dice Men* is the story of the rollercoaster early years. I'd like to thank Jamie Thomson for his research work and major contribution to the first draft. I'd also like to thank Jonathan Green and Hayley Shepherd for their help in editing the second draft and Danny Livingstone for his help with photo and image reproduction. A big thank you must go to our friends and former colleagues who provided quotes, information, photos and images for this book. And a big thank you must go to Anna Simpson and DeAndra Lupu from Unbound for their invaluable editorial help and guidance, not to mention their patience! Last, but not least, we'd like to thank everybody who pledged their support to enable the publication of *Dice Men*.

Roll 3d6 to start!

Ian Livingstone, June 2022

1

GAMING GROUND ZERO





I was born in December 1949 at St Mary's Hospital in the leafy village of Prestbury in Cheshire. My parents didn't actually live in the affluent parish. St Mary's was an overspill hospital for Manchester, where my parents lived in a small 'two-up, two-down' terraced house in Rusholme, close to Maine Road, the home of Manchester City football club, where it was more cobblestone than gemstone. We moved to East Didsbury in the mid-1950s where I went to Broad Oak Primary School. I played in goal for the school football team, learned how to play chess and also passed the eleven-plus examination which meant I would be going to a grammar school. Our next move was to Timperley in Cheshire, where I went to Altrincham Grammar School for Boys, which was renowned for its academic success. The problem was that I was not particularly academically inclined, and my early promise fizzled out.

Steve was born in Manchester in May 1951, but he and his family moved to Canada when he was four years old. They returned to the UK when he was eleven, at which point he also enrolled at Altrincham Grammar School, in the year below me. We were both board game enthusiasts, and after meeting we forged a great friendship through our shared hobby, which was cemented by a mutual interest in music, scooters and football. It all began in 1966 – the year England won the FIFA World Cup – with long games of Subbuteo football at Steve's house. He always played as Brazil, while I always played as Manchester City.

The board games we enjoyed were family favourites such as Monopoly, Buccaneer, Formula 1 and Risk. I played chess for the school team and also played Monopoly whenever there was a game going, winning more often than not. Whenever I was winning a game, I'd make a point not to collect the rent on lower value properties like Old Kent Road and Whitechapel just to wind up my fellow players. I'd dismiss the low rents as 'chicken feed', boasting that they were not worth the bother of collecting. 'Chicken feed' was abbreviated by my friends to 'Feed', which became my nickname until I left school.

OUR GENERATION

As much as we were into board games and Subbuteo, we were also into Lambretta scooters and music, especially live music. I was sixteen

years old when I bought my Li125 Lambretta for £60. I probably spent more money on front and rear racks, mirrors and spotlights than I did buying the scooter. Everybody did. Steve owned an Li150. On Saturday nights, we sometimes drove into Manchester to go to the Twisted Wheel club where blues and soul bands played loud live music to packed audiences. Everybody at school used to talk about the 'all-nighters at the Wheel', not that any of us ever went to one. Our parents wouldn't let us.

In the 1960s, I enjoyed Tamla Motown artists like Marvin Gaye, The Temptations and Jr. Walker & The All Stars but I was mostly into the blues, especially John Mayall & the Bluesbreakers, Cream, Jimi Hendrix and US blues artists like Muddy Waters. It was John Mayall's music which inspired me to take up playing blues harmonica. Steve liked Wilson Pickett, Sam & Dave and Otis Redding. But as a guitarist himself, he was obsessed with the British blues boom, especially his guitar heroes Peter Green, Eric Clapton and Mick Taylor and also Jerry Garcia of the US band The Grateful Dead.

Another school friend of ours was John Peake, a fellow mod and Lambretta owner. The three of us would always be out on our scooters or listening to music and playing board games. And that was how three school friends, the founders of Games Workshop, met.

SCHOOL'S OUT

Grammar school in the 1960s was not a good fit for me. Being a bit of a non-conformist, I was frustrated by the school's petty rules and regulations and the vindictiveness of some of the teachers who dished out corporal punishment for the slightest of reasons. Lessons were dull and uninspiring, but much to everybody's surprise, I passed five GCE O-levels which meant I could go into the sixth form to study for A-levels, which seemed preferable to getting a job. The headmaster – Mr Crowther – was less enthusiastic about that idea. He stopped me in the school corridor and said in a lofty voice, 'Livingstone, I know you somehow scraped through your O-levels, but don't you think you would be better off working in a garage or something rather than studying for A-levels?' His dispiriting words were indelibly etched into my memory for ever. But at least it made me want to stay on at school just to spite him.

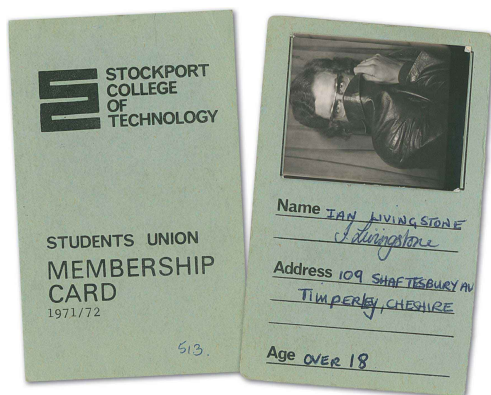
Sixth form wasn't entirely a write-off. I finished school with one A-level, a grade E in Geography, the lowest pass possible, and I only

passed that thanks to an inspirational teacher by the name of Roy Coleman. Roy was a larger-than-life character and always had time for people. He commanded respect and demonstrated great empathy towards his pupils. He treated us as individuals and gave us all nicknames, which was Ivan in my case. He always made the lessons interesting and enjoyable. We became friends over time, and I visited him whenever I went up to see my parents. As a thank you to the best teacher a disillusioned pupil could ever have hoped for, I raised the funding to buy the computers for the school's first ICT suite in 1996 by which time he was assistant head teacher. Why he was never made head teacher is something I'll never understand. Sadly, he died following a heart attack after coming home from a school open evening in 2002. I was devastated by the news.

John's, Steve's and my time at Altrincham Grammar School produced very different outcomes. John achieved good A-level grades which enabled him to take a degree in Civil Engineering at Nottingham University. Steve left school with two A-levels. He was actually due to take three A-level exams, but because he had already been accepted into Keele University on the basis of getting two, he didn't bother to sit the third one. He went on to complete a four-year course in Biology and Psychology. Alas, my one grade E A-level in Geography wasn't good enough to earn me a place at university. Instead, I went to Stockport College of Technology, where I played a lot of table tennis and card games. I also got an HND in Business Studies and a Diploma in Marketing which fortuitously gave me some business skills which I would put to good use at Games Workshop.

GAME ON

Despite going our separate ways – with John moving to Nottingham, Steve moving to Keele and me in Stockport – we met up at our local pub whenever we were back in Altrincham. By now we were bored by family board games. We wanted to play more challenging games and moved on to Diplomacy, a strategical game of negotiation and alliances in which players represent one of the seven 'Great Powers of Europe' in the years leading up to World War One. I remember one game we played when one of our friends didn't speak to another for a month after being double crossed. It was that kind of game.



Ian's student union card for Stockport College.

Diplomacy was published by Avalon Hill, who also produced Stalingrad, a board wargame which quickly became a favourite of mine and Steve's. Avalon Hill games weren't anything like Monopoly or Risk and their ilk; they had long rule books and reference tables, hex-grid boards, hundreds of unit counters and required complex strategies and tactical thinking to win. Setting up these games would take ages, but we had lots of spare time back then.



The final issue of *Albion* magazine, #50, with the back cover illustrated by Ian Livingstone.

BLESSED ALBION

After leaving college, I moved into a flat in Bowdon not far from my old grammar school and got a job as a marketing assistant for Oxy Petroleum in nearby Sale. My next job was as a market research officer for Linotype in Altrincham where I learned a lot about printing, which was to prove useful in the years ahead. In my spare time, I sometimes helped the late Don Turnbull produce his postal games fanzine *Albion* and also drew illustrations for it. At the time, Don lived just down the road in Timperley.

Albion was one of the first magazines to feature play-by-mail games of Diplomacy, and Don would go on to publish fifty issues before calling it a day.

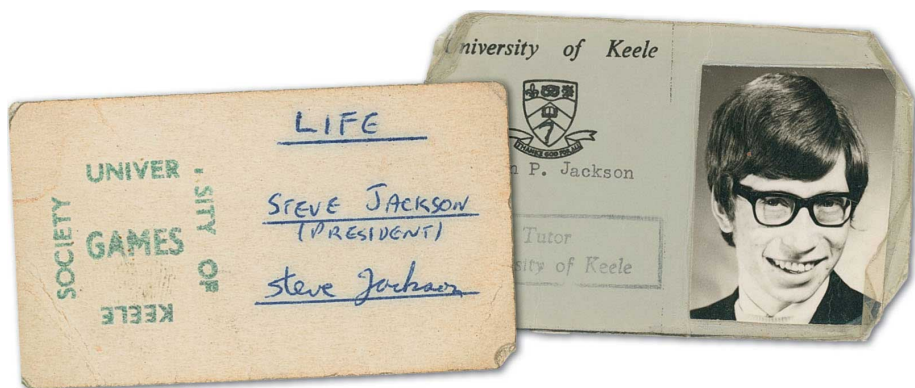
We also got into tabletop wargaming, a branch of the hobby which involved painting armies of miniature figures and fighting out tabletop

battles using sophisticated rules such as those published by Wargames Research Group. Early tabletop wargaming was entirely historical in theme. Napoleonics, Ancients and World War Two wargaming were the most popular, as fantasy and science fiction wargames had yet to be invented. It wasn't until Dungeons & Dragons came along in the mid-1970s that miniature figurine manufacturers started modelling fantasy figures.

I started building and painting my own ancient Macedonian army using miniatures made by one of the first UK figurine manufacturers, Minifigs. The company was founded in 1964, more than a decade before we founded Citadel, and is still manufacturing wargame figurines today. I was always useless at painting miniatures, but my armies were still very dear to me. Sadly, I no longer have my Cretan archers or Macedonian phalanxes.

THE WARLORD

Between studies, Steve founded the Keele University Games Society, the first university board games society in the country. Many games of Diplomacy were played there, which was ideal for university students since games could take weeks to play. Steve spent much of his time at Keele playing games, and even his degree thesis was a game – on how to teach people to learn the Highway Code. It is also where he first discovered what was to become his favourite game of all time, The Warlord.



Steve's student card for the University of Keele, and his Games Society card.

QUEST FOR THE RED BOX WARLORD

PART 1

by Steve Jackson

The year was 1970. I was a nineteen-year-old undergraduate student at the University of Keele in Staffordshire. Though supposedly studying Biology and Psychology, in practice much of my time was spent hanging round a table-football machine in the Students' Union, garbed in a long and very tatty fur coat from a local Oxfam shop. I wore gold-rimmed John Lennon specs and shoulder-length hair, as was the fashion in the flower-power era.

Though my academic performance was unexceptional, my one proud achievement was as founder and president of the University of Keele Games Society. It was the first board games society ever established at a British university. Every Sunday afternoon the thirty or so members would meet to play Buccaneer, Formula 1, Monopoly and Risk. At that time, Avalon Hill wargames had barely reached British shores. And Gary Gygax was still mending shoes for a living.

One Games Society member, Peter Roberts (whose hair was twice the length of mine), published his own science fiction fanzine. He arrived one Sunday with a new zine he had just received from a fellow amateur publisher named Don Turnbull. *Albion* was dedicated to a new game played by post. The game was called Diplomacy.

Within weeks Diplomacy fever had taken over the Games Society. I was like some sort of evangelist, spreading the word to anyone who would listen. One evening I cornered fellow biologist John Parker. John had a guru-like status within Keele's hippy community. He was one of the few students to own a stereo hi-fi with 20-watt speakers! Every night we would pile into his room to

listen to Grateful Dead and Quicksilver Messenger Service albums at an unsociably high volume. John knew everything that was cool and ‘happening’ in music and underground culture. Whatever you told him about, he knew something better. That evening I enthused about my new discovery. But John was unimpressed by Diplomacy. ‘You should play The War Game,’ he scoffed. ‘Now that’s a great game.’

Another obscure new game to discover? My curiosity was ablaze. I insisted John show me this ‘War Game’. Next day he took me round to visit some final-year students, who were the current guardians of a battered copy of a game which had been handed down around the campus over the years. It turned out John had got the title wrong. It was actually called The Warlord.

For me, The Warlord is the best game of all time. Think ‘Risk set in Europe’ as a vague reference point. A huge map comes in four sections, depicting Europe and North Africa, broken into regions of different colours. As in Risk, a turn consists of placing a number of new armies on the board and then launching attacks.



**The original red
box edition of The Warlord.**

The game’s most innovative feature is the combat system, which is brilliant in its simplicity. Instead of rolling the die, you secretly select a number, between one and the number of armies you’re attacking with. The defender must try to guess your chosen number. If he guesses wrong, you win. But if he guesses right, that’s the number of armies you lose. In addition, some territories have defensive advantages. When attacking a mountainous region, you can only pick a number between one and three. When attacking across sea, the defender

gets two guesses. You can imagine the anguish this mechanic is likely to generate.

The game was designed by Mike Hayes, but I didn't meet him until many years later. He had invented the game and put a limited number of copies together to sell to friends and family. The copy I played at Keele was owned by one of the Keele fourth-year students who happened to be Mike's nephew.

Anyway, I managed to borrow the Keele heirloom for a weekend and set about making my own copy. The map was hand-drawn on poster card, with wooden Risk pieces as armies. The Warlord quickly took over from Diplomacy as the Games Society's obsession – everyone I played it with agreed it was the best game they had ever played. But you needed a student lifestyle to be able to play; a typical game lasted all night long.

I never lost my love of The Warlord and wrote to Mike Hayes in 1977 about distributing his game. We began selling the red box version of The Warlord at Games Workshop via mail order in *Owl & Weasel* for £8.95. This included postage and packaging. The box was two feet square in size and a nightmare to sell by post. We only sold a dozen copies or so. But three years later, after signing a licence agreement with Mike Hayes, Games Workshop launched a cut-down version of The Warlord under the title of Apocalypse.

ALL ROADS LEAD TO LONDON

Our tertiary education complete, the three of us headed south in pursuit of work and, in my case, to be near to my girlfriend Liz, who was moving to London to train to become a physiotherapist. John was the first to arrive in London in late 1972. Having completed his degree, he was hired as a chartered engineer to develop the Fleet line, later renamed the Jubilee line, part of London's growing Tube network. He rented a room in a flat in Brook Green. I was the next to arrive in the capital in 1973 and spent the first month at John's flat, which he shared with two Australian girls. Before moving down, I successfully

applied for a job in London as a marketing executive for Conoco Oil. To be honest, it was more of a means to an end than a career choice, but it gave me the opportunity to put my business and marketing skills learned in college into practice. I enjoyed my time at Conoco although I knew in my heart that working for an American oil company long term was not for me. Sleeping on a couch was also not for me, and I found a flat share with a couple who were living in an apartment block in Olympia with the grandiose name of Palace Mansions. There were two rooms available. I took one room and John was happy to take the other room.

Steve was last to make it to the Big Smoke. After leaving university he took on a variety of jobs, including one as a lab technician which involved cutting up rats for a living. Steve headed to London in 1974 after finishing a job working on a beach for the Dorset Naturalists' Trust as a bird warden watching over a breeding colony of little terns. John had secured a job for him to build a scale model of a floor in the Department for the Environment. Despite Steve's model-making skills being close to non-existent, John had inflated them enormously, and he got the commission. When his contract ended, Steve got a job at Gallenkamp, a company which made surgical instruments. Much to his surprise, he found himself in charge of sales in the Middle East. At the time, he was sleeping on the couch in our flat. Understandably, our two other flatmates started to get a little weary of this arrangement, and so John, Steve and I moved into a flat of our own. It was on the top floor of a house in Bolingbroke Road in West London.



**Bolingbroke Road with Steve and
Ian playing Stalingrad, and
John looking on.**

2

THE NAME OF THE GAME





It never seems like the right time to start a business. There are always reasons not to do it. Jumping into the unknown in the 1970s during a period of economic stagnation could be seen as foolhardy. In 1974 John was enjoying his profession as a chartered engineer. Steve was at Gallenkamp but had applied for a job at family board games maker John Waddington Ltd. He also wrote board games reviews for *Games & Puzzles* magazine. I had my marketing job at Conoco Oil. During the summer, John and I went on holiday to Greece. John brought back a wooden backgammon set and began making his own backgammon sets in our flat which he sold to work colleagues. Steve and I often played board games in the evenings. The idea to start a games business came up during a conversation between John and Steve one night in January 1975 when I was at a Conoco function with Liz. I joined the brainstorming discussions which followed, and with an outline plan in place, we decided to stop talking about it and do it. We agreed that the best option would be to stay in our jobs and make it a spare time endeavour. First, we needed a company name. The state of John's bedroom was influential in that it looked like a workshop, littered with games boards, wood shavings and tools. Everything was covered in a thick layer of sawdust. Who first suggested the name Games Workshop has been forgotten over time. Nobody is sure. Both John and Steve think they coined it, but no matter who it was, Games Workshop was a very apt name given the other suggestions included Cosmic Overflow Games and GASS Games (Games And Situation Simulations Games). With the name agreed, we needed letterheaded paper and a logo. Whilst producing artwork for *Games & Puzzles*, Steve had acquired some old Letraset dry-transfer lettering sheets from which I made the words 'Games Workshop'. There were not enough letters on any of the sheets to make the full name, so I had to use the 'G' and the 'W' from a sheet of Old English lettering and the rest of the name from a sheet with a different typeface. It looked fine to me. For the company logo I drew a creature in the style of one of my favourite cartoonists at the time, Robert Crumb, creator of Fritz the Cat.



Bolingbroke Road, where it all began.

GAMES GARAGE
GAMES WORKSHOP
GAMES FUSION
GAMES SYMPOSIUM

THE OWL & WEASEL or OWL vs. WEASEL

Games community

Games cult
group

Gallery of games
Cosmic overflow games.
Games convention

Games laboratory

ARISTOTLE

MIND GAMES.

GRAMES.

SYNAPSE GAMES.

We aim to establish: a British game (without
and invention



Companionship is competition

EUNEMIC. GRASS GAMES - GAMES BY MAIL

Our comprehensive and wide range of sources includes

(i) an extensive selection of games, ~~dis-~~ promptly
despatched by return post, at substantial
savings on shop prices

(ii) a ~~large~~ variety of handmade lesser

known yet interesting, ancient games, designed
& handmade in wood

SIMULATIONS

STM

GAMES AND SITUATION SIMULATIONS

"GASS"

PSYCHE

known yet interesting, ancient games, designed
& handmade in wood

(iii) Games inventors sell own
games inventors of your game
to

(iv) a games information service - we answer
your problems.

(v) a regular bulletin in which players
meet players, inventors communicate and
frustrated GAMES FEVER games
forakes are given voice, lots more.

ESOGAMIC

new games are
introduced,

THE QUASIGAMIC
EXPEDITION INC.

(vi) used games marketplace.

Suggestions for the company name.



Left to right: Ian Livingstone, John Peake and Steve Jackson in February 1975.

Our starting capital was just £389, which included a £50 loan to Steve from his mother. Our first purchase was a band saw to aid John in making his wooden games. We received our first trade order from Just Games on 24 January 1975. John fulfilled the order for six mancala boards and expanded the range with backgammon, solitaire, and Go boards. I remember buying circular bread boards which John made into solitaire boards. My role was to sell his game boards to games shops, gift shops and even Harrods. Steve would do the invoicing and bookkeeping and continued with his freelance work for *Games & Puzzles*.

With a company name, logo, letterheaded paper and a range of hand-made wooden games, we were up and running. What we needed next was our own newsletter to let the world know about it.

Thus armed with a company logo, letterheaded paper and a range of hand-crafted wooden games, we were ready to take on the world. What we needed now was our own newsletter to let the world know about it.

GAMES AND PUZZLES

Steve recalls working for *Games & Puzzles* magazine:

‘In 1972, I saw an advert on TV that would turn out to be a game-changer for me. It was for a glossy magazine called *Games & Puzzles*, published by Edu-Games (UK) Ltd and edited by Graeme Levin, the company’s owner. Graeme was a dapper, soft-spoken South African in his mid-thirties, whose dream was to publish the first professional magazine devoted to games: from family games, to chess, to grand tabletop re-enactments of historical events.

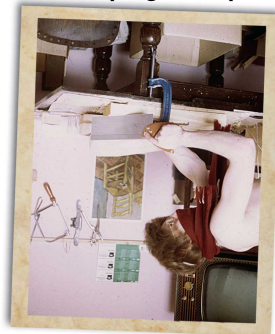
I trawled the shelves of local newsagents in search of the magazine but none of them had even heard of *Games & Puzzles*. But two years later in August 1974, when I arrived in London having finished my birdwatching job in Dorset, I called up Edu-Games Ltd on the off-chance that there might be a job going, and to my delight I was invited for an interview.

I expected to find an office packed with busy staff and huge printing presses, but instead found Graeme sitting alone at a desk covered with papers in his office-cum-warehouse-cum-mail-order-department with the floor littered with piles of back issues of *Games & Puzzles*. The interview took about half an hour and ended with Graeme inviting me to attend one of the *Games & Puzzles* games testing sessions that were held every Thursday.

I joined the *Games & Puzzles* testing panel, which included card games expert David Parlett; the inventor of the abstract board game Black Box, Eric Solomon; games enthusiast John Humphries; Graeme Levin himself; and *Guardian* crossword compiler Albie Fiore. I was in my element and also began writing games reviews for *Games & Puzzles* for which I was paid £25 each, which supplemented my meagre salary at Gallenkamp.

I also drew crossword grids and black-and-white graphics for many of the puzzles that appeared in the magazine. One big bonus was that Graeme handed me a stack of Letraset sheets (rub-down lettering used by graphic artists at the time) to help me prepare the graphics. Letraset was quite expensive, and I was allowed to keep the mostly used sheets, which would prove to be very useful and a welcome cost-saving for when we produced our first Games Workshop letterhead and periodical a few months later.

Steve helping John produce wooden games.





Games Workshop

15 BOLINGBROKE ROAD, LONDON W14.

Dear Gamester,

There is a growing games movement in Britain!

Unfortunately, there are few channels at the moment through which games fanatics can become acquainted with the latest developments, news and information in the games field. The Games Workshop, founded by a small group of enthusiasts, intends to plug this gap by creating a games club/community run on a personal basis for the games player, through the pages of its newsletter, "The Owl and Weasel."

The Workshop's activities will include:

1. THE OWL AND WEASEL - our monthly newsletter which will carry news and articles covering latest games information, rule interpretations, postal games facilities, puzzles and general gaming chat, whilst also offering for sale both second-hand and inventors' games. The Owl and Weasel will be concerned with all games which require some degree of skill, including war games, abstract games, card games, board games, word games and so on.

A games community, by definition, necessitates your participation. Consider the following:

- Articles on any games theme are welcomed for publication. These articles may then produce comment and further articles from other subscribers.
- Games Workshop is prepared to buy at a reasonable price your old games (in good condition please) and offer them for resale through the Owl and Weasel. This way we can offer good quality second-hand games at low prices and make appeals for various games as a service to yourselves.
- Enter the monthly crossword competition. You may win a £1 book token or, if you prefer, a £1 credit voucher towards your Games Workshop/Owl and Weasel account.

- Enter a postal game. These will be monitored through the O&W.

Details of subscription to the Owl and Weasel can be found on p.4 of the first issue, a copy of which we enclose with our compliments.

2. HAND MADE GAMES IN NATURAL MATERIALS - Games Workshop produces a number of ancient games, individually cut, carved and assembled on our premises. We hope we will become renowned for our high quality hand made wooden games. Those produced at present include Mancala (Wari), Backgammon and Nine Men's Morris (see catalogue for prices).
3. FRINGE GAMES - Many of you will appreciate the difficulties involved in getting an inventor's game accepted and marketed by a games manufacturer. It is reported that Waddington's, for example, receive some 5000 ideas a year from hopeful inventors, of which only a handful are even considered for production. Games Workshop is at your service to help get your game recognized and onto the market. We have introduced a marketing scheme to that effect, details of which are available on request.

Well, that's about it. We hope we have interested you enough to want to become involved and help keep the games community alive!

*Best wishes,
Ian Livingstone (redundant Albin cover designer!)*

GAMES WORKSHOP - IAN LIVINGSTONE - STEVE JACKSON - JOHN PEACE

first Games Workshop newsletter published in February 1975.

The

Trial Balance as at 31.3.75			
Purchases	115		
Raw Mat.	139		
Tools etc	100		
Office Exp	38		
Travel	7		
G. Exp	8		
Adverts	30		
Stock	—		
Debtors	87		
Bank	76		
Cash	2		
Creditors		45	
Sales		168	
Capital		389	
Draw			5127
			126
			5
			503
			389
	602	602	

Partners Cash Payments			
IN		OUT	
John	127	Raw Material	139
		Finish Goods	47
Ian	126	Gen Exp	9
Steve	85	Advertising	30
		Travel	7
		Office	26
		Tools	75
		Bank (Ian)	5
	338		338
		to nearest £.	

Trading P/L to 31.3.75			
Purchases		Sales	
Raw mat 139		Just going	
Finished goods 115		Hamleys 387	
254		Others 81	168
Less stock			
Raw M. 36			
Final S. 59	115		
G. Profit	29		
	168		168
Profit + Loss			
Expenses		Gross Profit	29
Travelling	7		
Post + Office	38		
General Exp	8	Net Loss	(54)
Advertising	30		
	83		83

Balance Sheet at 31.3.75			
Capital		Fixed Assets	
S. 134		Tools etc	100
I. 127			
1. 126			
387	333		
Less		Bank	74
Loss 54		Debtors	87
		Stock	115
		Cash	2
Creditors	45		
	378		378

Our first trade order!



Knight Productions Ltd
1 Lower James Street London W1R 3PN
Telephone 01-734 6124
Telex 24538

24th January 1975

I. Livingstone Esq.,
15 Bolingbroke Road
London, W.14.

ORDER

Please supply : -

6 (SIX) MANCALA BOARDS with Pieces in
leather bags and with set of rules
as soon as possible at £6. 50 each

We would wish normal 30 - day credit
terms.

DERRICK KNIGHT

KNIGHT PRODUCTIONS LTD
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Workshop's first accounts prepared by Steve's mother.

Games



games
workshop

3

OWL & WEASEL



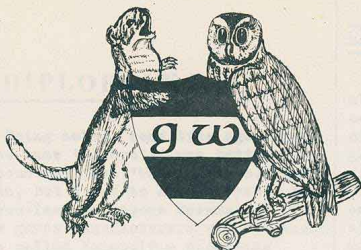


With Steve being a regular contributor to *Games & Puzzles* and

knowing how well the magazine was doing, we knew that in order to connect to the nascent gaming community ourselves, we had to have our own magazine – or in our case, a fanzine. Fanzines were the social media platform of the day and our newsletter would become an important communication and sales tool for our new business. We didn't have the resources to launch a proper magazine, but we were able to publish our own fanzine which, bizarrely, we called *Owl & Weasel*. We produced it using two old typewriters with different typefaces and our stock of old Letraset sheets. With a cover price of 10p, the first issue of *Owl & Weasel* was published in February 1975. We were very proud of our little publication, but looking at it today, I'm amazed anybody bought it since it consisted of just four single-sided pages of miscellaneous content and looked very amateurish.

Printing it was one thing – getting it into the hands of the gaming community was another. My college course had taught me about the effectiveness of targeted marketing and mailshots, and I suggested that we send out a free copy of *Owl & Weasel* to everybody we could in games to let them know that Games Workshop had been set up by gamers for gamers. We had the addresses of a few people, but this increased when Don Turnbull kindly gave me his *Albion* mailing list when he ended its publication. In total, we had about fifty names and addresses. Not a lot, but it was a start. For gamers who we couldn't contact directly, we placed a small advert in *Games & Puzzles*. Anybody who got in touch was sent a copy of our introductory newsletter together with a copy of *Owl & Weasel*. People remarked that the name was intriguing but not very relevant to board games. It did get their attention though. Steve had come up with the name, reasoning it described the skills necessary to be a good games player – wise like an owl and sneaky like a weasel.

Following publication of issue 1, enough people took out a subscription to give us the encouragement we needed to produce a second issue. Over a period of two years, we had a lot of fun putting it together and published some odd stuff at times. In issue 16 I wrote a spoof review of a Japanese role-playing game I called *Friday in Dundee* in which players could take on the role of a bank clerk, professional footballer, lorry driver or VAT inspector. One reader actually wrote in to ask if we would be importing it.



February 1975

the newsletter from games workshop 15 bolingbroke road london w14

Introducing...

Issue no. 1; preserve this copy carefully! Who knows, the very piece of paper you now hold between your fingers may become a rarity, its value soaring to 1½ times its present cost!

We have great hopes for the newsletter, all of which depend on participation, so if any of you out there would like to drop us a line (or a book), we'll be able to fill a page or so with letters and comments. As it is a newsletter, we're mainly concerned with news and short articles rather than feature articles but, as usual, anything will be considered. We'd especially like to hear from anyone who is concerned with what could loosely be described as 'progressive games' in which category I would include Hyboria and Midgard, computer gaming, psychological games, new ideas about abstract games, and so forth.

The club side of the Workshop is free of charge at the moment (but we must ask for SAEs to be sent whenever a reply is expected). We hope to keep it that way but this will naturally depend on our being able to cover printing costs from sales.

The most important thing now is to build up the club. Feel free to use the Owl and Weasel to advertise your events, meet players and express your opinions/discuss your views. Let's challenge the U.S. and Germany as a nation of Games Goons!



THOUGHTWAVE FROM INTELLECT

Intellect have produced a new game of strategy developed by Eric Solomon, called Thoughtwave. Although yet to see a copy we believe players have to try to build a line across the board whilst trying at the same time to prohibit their opponents from doing the same.

"As simple as draughts, as enthralling as chess, yet a more compulsively exciting battle of wits than either," says the advertising blurb. We understand, however, that it is good and will report further in the next issue.

KILLER

A surprisingly large number of people have never played Killer, although it's been around for years; it never fails to bring life to parties, dinners and board meetings. So....

Take as many matches from a matchbox as there are players playing. Strike one match and blow it out. Suitably concealed (eg. in a fist), allow each player to choose a match. Everyone must now take a secret peep at his match, keep it hidden and smile furtively at the others. The holder of the dead match is the killer (the bod who has all the fun) and must now try to kill all the other players by secretly winking at them without being seen. Anyone successfully killed must throw in his match (after a short interval) and declare himself dead - "I am dead". Anyone catching the killer

winking at someone else will beam, point, flap and otherwise gesticulate wildly at the killer, who is then caught and has lost. The game continues until the killer has killed all but one victim - and then (and then, and then....) you start all over again!

I can recommend playing Killer in public places, such as train carriages, as everyone outside your group won't have a clue what's going on. But watch who you're winking at and remember - too much can cause blindness!

No. 10



15p

NOVEMBER 1975

the newsletter from games workshop 15 bolingbroke road london w16

INTIMATE DIPLOMACY

An article by our old buddy Peter Simonson in the new Diplomacy handbook introduces a new player variant devised by Steve Doubleday and Adrian Isard. A decent Diplomacy alternative game has been sought after for some time now and, as this one is pretty good, we felt that we ought to give it the publicity it deserves or as much as we can offer at least! The game is played as follows:

(a) Players write out order-of-preference lists to decide their own home country. These are then revealed. Each player is given his first choice unless both first choices are identical in which case both players receive their second choices and so on.

(b) Both players are then awarded a certain starting capital. (Monetary units) to be spent on temporary railways according to his home country's power and position as follows:

England, France, Russia, Turkey: 20 MU's

Germany: 22 MU's

Austria/Hungary, Italy: 24 MU's

(c) The play of the game goes exactly as in the original, except that control of the non-home issue countries must be bid for before each Spring move. Players write down bids.

(d) MU's for any or all of the temporary countries, and these are revealed simultaneously.

(e) The highest bid for each country controls that country for the year. All successful bids are deducted from the players' credit.

(f) Players are told more than they have in credit (counting on losing some bids), but should a player become bankrupt, he loses all MU's and the opponent pays only half price for his bid on that turn. The next year, the bankrupt starts his credit from scratch again.

(g) After each autumn move, players receive one extra MU for each supply centre controlled by his home country (i.e., not only for one supply centre).

(h) The game is won by the first player to occupy his opponent's home supply centre. If this happens simultaneously, the richest player wins.

THE 1975 DIPLOMACY HANDBOOK

The IDA's third annual Diplomacy handbook has recently found its way to the Workshop for us to dust our eyes through. It is 36 pages long excluding the editor's introduction, mirrored (but, nevertheless, good quality) and packed with stuff. The front cover shows a conference map as in the USA. Famous stabs in postal diplomacy - Ed's chance.

It is the only all-Diplomacy article collection available! says Scott Rosenberg in the introduction. Thirteen articles are in the book and to whet your appetite, here are a few titles:

Famous stabs in postal diplomacy - Ed's chance.

Seven Years' War - Lew Pulphur (variant)

Game theory and diplomacy - Mark Zimmerman

Standard observations for provinces - Scott Rosenberg

Harsh American diplomacy players' survey 1972 results - Lew Pulphur.

The handbook costs £1.25 plus postage and will be available from us soon for any of you who have any difficulty in getting it from your own source.

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15p

January 1976

the newsletter from games workshop 15 bolingbroke road london w16

NEWS EXTRA

AVAILON HILL NEW RELEASES

Three new Avalon Hill games have been in the shops since just before Christmas. "Caesar's Legions", "Tutankhamun" and "Wooden Ships and Iron Men" are priced at £6.99, £9.99 and £9.99 respectively. More news when we've played them.

Incidentally, Charles Wesley (2), Alton Terrace, Galsborough, Cleveland TS14 6NU, was alerted a new games site, "Paradise Alton", Issue 1 (1976) is entirely devoted to Tutankhamun.

SHOGI

The London Shogi Club will be holding regular weekly meetings at The Pimlico School, Lopus St, London SW1, every Tuesday and Thursday between 8pm - 9.30pm, as from Tuesday, Feb. 3. Will not doubt be worth a visit.

Shogi, for those who know nothing about the game, is similar to chess, but with extra pieces. Capturing is different to chess in that captured pieces may be "conscripted" into the capturer's army.

OWL & WEASEL is Games Workshop's monthly attempt to try and contribute in a positive way to the British games scene. Needless to say, it fails miserably. These responsible are Ian Livingstone & Steve Jackson.

SALUTE '76

South London Warbirds' annual exhibition of wargames, military equipment, painting competitions etc, will take place at Chelsea Town Hall, Kings Rd, London SW15, on Sat. April 10.

Last year's event was quite a success, with something like 900 visitors during the day. P.S. The Workshop will be taking a stall there, so come along and meet us if you missed Games Day!

BLACKMOOR now out (see page 4)

"WORST CASE OF THE YEAR" Your vote counts - details on page 11

War Bulletin, Hartley Patterson's Diplomacy and variants site, was voted due to lack of response and a tiny number of commitments to his other gaming interests. This is indeed sad news, as Hartley was one of this country's first publishers. However, his other game, "Horse from Bree" will continue. All the best with HRT, Hartley.

☆ SPECIAL LATE EDITION ☆

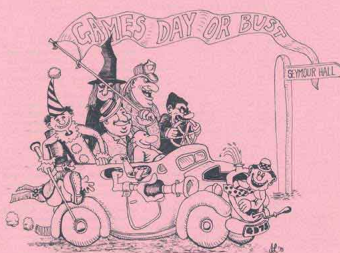
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15p

December 1975

OWL & WEASEL the monthly newsletter from GAMES WORKSHOP



GAMES DAY PROGRAMME

No. 13



15p

February 1976

the newsletter from games workshop 15 bolingbroke road london w16

1976 NATIONAL SCRABBLE CHAMPIONSHIP

If you are one of the thousands of Scrabble addicts spread throughout the land then you might be interested in entering this year's National Championship. To enter you need an official entry form and if you have't seen any of these lying around you can get one by sending in S.A.E. to: Olyvia Broadbent, NSC, 170 Clarence Gate Gardens, London NW1 5AR. The qualifying round is a bit of a strange affair in that all you have to do is play two games of Scrabble between one and 11th March with whom you like and where you like, as long as you note the date, your scores and record each move you make on the score sheet on the back of the entry form and get your

back. This completed entry form (together with a large qualifying round score will then with sufficiently high scores with five regional finals which will be in Manchester, Birmingham. The top 100 players from the five parts in the national Finals which will be held on Sunday 27th June 1976 at Quaglin's, Surrey Street, London SW1. All national Finals will be awarded a Travel Special (cost £1) and the top three will receive special NSC trophies as well.

news

Strategic Review No. 5 although dated Dec. 1975 was only just found its way into our mail. New glossy 64 monthly format and features amongst other things a report on a battle between a German SS Panzer and a fantasy force of a 12th level Dwarf.

Knight Games (33 Old Compton Street, London W1) has now made part of its distribution sales area into a games playing area where you can relax and play games for a very small hiring charge.

Wargames Research Group's 8th edition of their famous "Ancient's Rules" is now out.

inside

AFRIKA KORPS - suggestions from Alan White as to how to make this game more historically realistic.

CARTEL - a review by Allan Owens. THE BRIGHTON TOY FAIR - a report on what the L.U.K. games manufacturers are to release during 1976.

THE DAD SOCIETY - how you can join and how it will benefit all players. RAILWAY RIVALS POSTAL GAME - to be game-mastered by the inventor, David White and run through OWL.

OBSCURE GAMES - the start of a new series, this month featuring Top Rat.

No. 14



15p

March 1976

the newsletter from games workshop 15 bolingbroke road london w5

The Sundered Worlds

It's not often that we give much space on these pages over to Diplomacy or its variants due to the fact that so many areas are dedicated purely to it. However, this month is the exception. The Sundered Worlds is an abstract type of Diplomacy, invented by Steve Doubilet who has kindly given us his permission to reprint the rules in O&W which were first printed in Danish Settlement 3 by Havelby Petersen.

The game is for four players and the equipment needed is a pencil and approximately a ream of paper per player.

1. Except for the rules printed below, the 1971 Diplomacy rulebook will apply.

2. The playing area at the start of the game consists of 5 Worlds, 4 of these being connected to the central fifth World as in the diagram above.

3. There shall be another movement phase which precedes the ordinary movement phase. This first movement phase enables units to exert their power for that move in one of a number of possible ways.

(a) the creation of a new movement interface e.g. connection of World A to World B.

(b) the creation of a new World e.g. the unit in World B creates World E which is not, as yet, connected to any other World besides B.

(c) the destruction of an existing interface movement e.g. World A is disconnected from World B.

(d) the destruction of an existing World. This World must be connected to the World occupied by the unit so ordering, and may not be a player's home World i.e. A, B, C or D.

(e) the creation of a supply centre from a non-supply centre. The unit so ordering must be occupying the World.

(f) the degradation of a World from supply centre to non-supply centre. The unit so ordering must be occupying the World.

4. A unit may only perform one of the above functions in its turn. Having done so, it may not Support or Move in the subsequent normal movement phase. It may, however, be supported in holding its position.

5. Retreats are carried out as normal, but because of the nature of the game, units do not become extinct should they fail to specify a retreat area. The game-master shall decide where an unretreated retreat should be made by some chance method.

6. Units may only be carried out to a supply centre which has been created for a complete year. All years are, as usual, 2 moves in length starting Spring, 8001.

7. A player loses when his home World supply centre is longer exists. The winner is thus the last player left with a home World supply centre. Each player starts with one unit on his home World supply centre (A, B, C and D above). There are no "fleets" or "armies", just units.



This is O&W & WEASEL and is produced by IAN LIVINGSTONE and STEVE JACKSON.

No. 15



15p

april 1976

the newsletter from games workshop 15 bolingbroke road london w5

EN GARDE!



Another reason for the Workshop! Our first assignment of 'En Garde!' has just arrived. What's in it the best? You must have never heard of it? Well, then, read on...

En Garde! is a new game produced in the States by Game Designers' Workshop. It is a multi-player role-playing game, vaguely similar to Dungeons & Dragons, comprising only of a nobility and played with pencil, paper and dice. The game is set in the gentlemanly times of 17th century France - players must perform a variety of activities including getting on, visiting 'boudoirs', fighting duels, joining the army and courting mistresses, in an attempt to rise in social status or, as D&D put it, "stealing their way to the top".

Players start by rolling for characters. Each character's most important attributes are his initial social level, his father's position and family wealth. Consulting the Birth Tables, players are 'born' as the First Son, Second Son or bastard Son of a Comte, Gentleman or businessman, and their father might be a Peasant, Merchant, impoverished Gentleman, Very wealthy Earl etc. etc. Players provide an allowance of between 0 (if a penniless Peasant) and 125 (if a wealthy nobleman) Gold Crowns per month. Finally, depending on Daddy's social position, each character starts off at a certain social level between 2 (Peasant) and 11 (Count). In addition, each player has certain physical attributes which determine his skill in various Strength, Endurance, Constitution and Endurance.

The object of the game is simply to advance in social level, through the fun of the game is in playing it, enjoying being only of secondary importance.

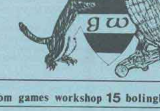
So there you are, my dear friend, as the second son of a well-to-do gentleman (social level 4, monthly allowance of 50 Crowns). What do you do with yourself? Now isn't that the question we all ask ourselves as we leave our beds? 'Go out into the world, young man', is the answer, and that's exactly what you do in En Garde!

Every 'turn' consists of writing down your activities for one week, chosen from the numerous actions available. After any discussion between players that might be necessary, your turn takes place, each rolls in his calendar. A sample month might read:

(Turn 1 to 7)

L'OWLE ET WEASELLE (our O&W & WEASEL) as it's known in France is currently running a monthly attempt to... (I don't recall). Games Workshop, for more information, comprises the dynamic duo, Steve Jackson and Ian Livingstone.

No. 16



15p

May 1976

the newsletter from games workshop 15 bolingbroke road london w5

ELDRITCH WIZARDRY

Wow! Yes, the third O&W investment is out and it's exceedingly useful. In that it adds a new dimension to the game. The idea behind it is to pull back the mystery, uncertainty and danger into D&D to make it once more the challenge it used to be. With all the D&D set around together with the first two supplements, players as well as game-masters are so well aware of the rules that it has become almost impossible to lure players into danger. But, Eldritch Wizardry will change all that especially with the introduction of psionic ability: the unknown power of the mind. Psionic ability may be found amongst fighting men, magicians, clerics or even thieves. After all six normal ability categories have been ruled, and a player has selected a character type, that character if it has an unmodified score of 15 or more in intelligence, wisdom or charisma may check to see if it has psionic ability in addition by rolling percentage dice. A score of 51 or more indicates that a character has the ability. Psionic ability is, however, affected by a character's psychic potential and this is determined by a second dice roll.

Psionic combat is, to say the least, a pretty involved affair with attack and defence modes, psionic versus psionic and psionic versus non-psionic tables, special attack matrices, damage tables and more. Psionic abilities for characters are well tabulated and divided between the three types. A decent explanation of each ability is also given.

Now onto the monsters and lots of new ones there are too including such horrors as brain moles and cerebral parasites! The thing about a magic with psionic ability is that you never know what's going on in his mind so to speak. Again, full explanation of these hostile and benign creatures is given together with a reference table of the normal number appearing, armour class, hit dice etc type. Believe me, they are pretty vile and you will certainly have to 'get your head together' to deal with them. A section of Eldritch Wizardry also deals with new treasures e.g. The Inevitable Coat of Arms, The Rod of Seven Parts and The Eye of Vecna. These are all artifacts and relics of tremendous power but it is up to the game-master to decide what these items can actually do. Players are only given rumours to go on and each item although being described is only given a list of suggested powers in the supplement. Five tables of Artifacts & Relics offer thousands of permutations for the power of the items.

There are also additional tables for astral and ethereal encounters in the Underworld and Wilderness adventures including a table for psionic encounters.

Another section of the supplement deals with a new subclass of clerics, the Druid. These are similar to the monster of the same name as described in Greyhawk. They are neutral in

(Turn to pg. 2)

owl & weasel

No. 17



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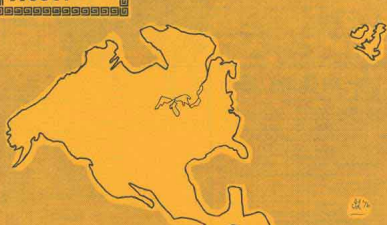
June 1976

the newsletter from games workshop 15 bolingbroke road london w5

Games Workshop Goes West!



WE'RE NOT, IT'S JUST A BAD DREAM!



owl and weasel

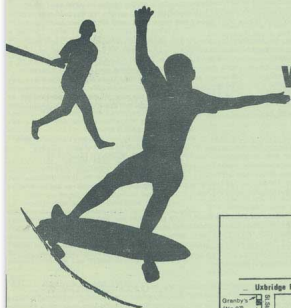
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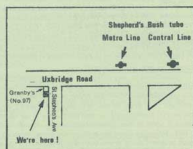
15p

Sept. 1976

OWL & WEASEL from Games Workshop 97 Uxbridge Rd London W12



Games Workshop Comes Back East..



...to a new address!

No. 19



15p

OCTOBER 1976

the newsletter from games workshop 97 Uxbridge Road, London W12

INSIDE:

GAMES DAY Returns!

WHITE BEAR & RED MOON



News NEWS News

DUNGEONS & DRAGONS Society



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6-7	Kendall Johns on 3-player games
8	Steven Lister on Time Scales and Spell Systems in D&D
9	Martin Eastbrook on Alignment in D&D
11	News Page
12	The Workshop Collection

OWL & WEASEL is Games Workshop's monthly attempt to add a little spice to the tame or new are gratefully accepted.

No. 20



20p

NOVEMBER 1976

OWL & WEASEL from Games Workshop 97 Uxbridge Road London W12

WHITE BEAR and RED MOON



No. 21



20p

DECEMBER 1976

OWL & WEASEL from Games Workshop London

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OWL & WEASEL is Games Workshop's monthly insult to the world of games. It is the result of years of subversive activities by its creators who are sometimes known as Ian Livingstone and Steve Jackson.



by Dan Bees and Ed Konstant
Illustrated by Wendell Hill

No. 22



20p

JANUARY 1977

OWL & WEASEL from Games Workshop - London



Inside this month is an exciting analysis of a simulated fight to the death between a Priestess of Avarthe in her guise as an Ardent warrior girl and Bill Lee, ace pitcher for the Boston Red Sox. The crowd was given a surprise treat - the Priestess dressed semi-nude for battle in the arena whilst Bill preferred to stick to his Red Sox uniform.

The battle was tough from the start. The Priestess was as agile as a cat with her sword flashing through the air but Bill kept the fast balls coming to keep her at bay.

It certainly was an historic battle with the advantage passing from one to the other right until the victor stood alone after the final blow. Was it a blade through the heart or a split ball to the temple? (result on page 13)

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Monster Levels in D&D - Don Turnbull simplifies the, until now, complicated system for assessing a monster's 'relative nastiness'.

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Did you know that....

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- Brian Mitchell takes us through a game move by move with analysis.

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Letters

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D&D Society

- Lew Pulispher expresses his views.

Games Day is coming....again!

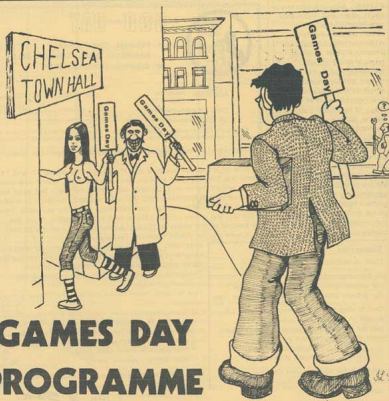
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15p

FEBRUARY 1977

OWL & WEASEL from Games Workshop, 97 Uxbridge Rd., London W12



GAMES DAY PROGRAMME

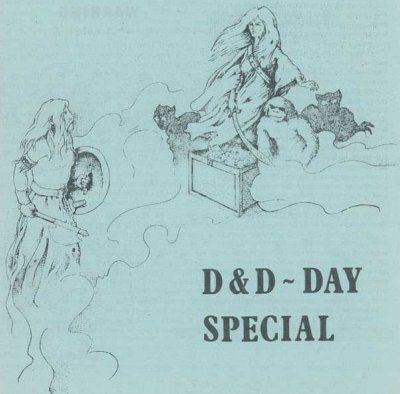
No. 24



20p

MARCH 1977

OWL & WEASEL from Games Workshop, 97 Uxbridge Rd., London W12



D&D ~ DAY SPECIAL

No. 25



20p

APRIL 1977

OWL & WEASEL from Games Workshop, 97 Uxbridge Rd., London W12

JUBILEE EXTRA

MY HUSBAND AND I HAVE NEVER FOUND OWL & WEASEL TO PARTICULARLY SUIT OUR TASTE BUT WE HOPE THAT WHITE DWARF WILL BE SOMETHING OF AN IMPROVEMENT.



Twenty five years of our Queen

Twenty five issues of our Weasel

Owl & Weasel's circulation slowly grew over time, and we went on to publish twenty-five glorious issues before bringing publication to an end. I added a postscript to the final editorial in April 1977: 'For those of you who never knew, *Owl & Weasel* was conceived, written, typed and published by Ian Livingstone and Steve Jackson of Games Workshop, a completely unknown West London games company.' Although *Owl & Weasel* ended with a circulation of just 200 copies, we were very proud of our little zine. And the big cherry on top of the cake is that it was directly responsible for presenting us with the business opportunity of a lifetime. One which we grabbed with both hands and never looked back.

OWL & WEASEL



OWL & WEASEL is Games Workshop's own magazine, reviewing new games and featuring news and views on the games scene.

12 PAGES - MONTHLY

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To subscribe to OWL & WEASEL, send any amount over £1 (cheques/P.O.s to "GAMES WORKSHOP" please). You will be sent issues as they are printed and the cost (price + postage) will be deducted from your credit account. You will be notified when your credit is running out.

GAMES WORKSHOP - 15 Bolingbroke Rd, London W14 0AJ.

4

DUNGEONS & DRAGONS





In the late 1960s, a games designer by the name of David Wesely developed a Napoleonic wargame called Braunstein which he ran at the Midwest Military Simulation Association (MMSA) in Minneapolis-St Paul. To accommodate the many players who wanted to play, he adapted his original rules to allow players to take on individual non-military roles such as a mayor or banker. One of the players was a history student by the name of Dave Arneson who later took over the running of Braunstein when Wesely joined the Army. In 1969, Arneson attended the 2nd Gen Con games convention in Lake Geneva, Wisconsin where he met a little-known games designer by the name of Gary Gygax. They shared a common interest in Napoleonic wargames and discussed the prospect of future collaborations. In 1971, Gygax wrote a set of rules for medieval miniatures wargaming in his basement in Lake Geneva with his friend Jeff Perren. They gave it the title of Chainmail and it was published by Guidon Games. Interestingly for the time, Chainmail contained a fantasy rules supplement. After reading Chainmail, Arneson added fantasy creatures, wizards, castles, gold and dungeon exploration to his Braunstein campaign. The result was a new fantasy Braunstein scenario which he called Blackmoor. In 1972, Gygax invited Arneson to Lake Geneva so he could play Blackmoor. Playing as a wizard, Gygax enjoyed the experience so much that he asked Arneson for a copy of the rules. But, apart from the Combat Results Table and a few notes, there weren't any. The game existed mostly in Arneson's head to facilitate free-form role-playing, with Arneson making a lot of it up for his players as the adventures progressed. He had opened the door to storytelling in games. Undeterred by the lack of material, Gygax set about taking Arneson's basic concepts and turned them into fifty pages of rules and reference tables incorporating Chainmail mechanics. He added a spell system and alignment which he playtested and refined to create the world's first fantasy role-playing game. Gygax called it Dungeons & Dragons. Whilst Arneson introduced the concept of role-play into fantasy gaming, it was Gygax who turned a great idea into a great product and made it happen. Unable to find a publisher, Gygax founded Tactical Studies Rules Inc. (TSR) in 1973 with his business partner Don Kaye to begin publishing Dungeons & Dragons by Gygax & Arneson in 1974. They printed 1,000 copies. It was an event horizon in gaming history.

Don Kaye and Gary Gygax.



Paul Stormberg

DUNGEONS & DRAGONS

Rules for Fantastic Medieval Wargames
Campaigns Playable with Paper and Pencil
and Miniature Figures

GYGAX & ARNESON



3-VOLUME SET



PUBLISHED BY
TACTICAL STUDIES RULES
Price \$10.00

The original 'wood grain' D&D box launched in 1974.

DUNGEONS & DRAGONS

Rules for Fantastic Medieval Wargames
Campaigns Playable with Paper and Pencil
and Miniature Figures

GYGAX & ARNESON



3-VOLUME SET



PUBLISHED BY
TACTICAL STUDIES RULES
Price \$10.00

box' D&D set from 1975.

The 'white

At the time still unaware of TSR, Steve and I attended a board games convention called Citicon in May 1975. Run by Andrew Holt and Stephen Biggs, it took place at the City University Games Club in central London. It was a small gathering. People were playing Avalon Hill and SPI wargames, and tabletop games such as Diplomacy, Railway Rivals and Formula 1. Fun though they were, we were intrigued by another game that was being played. This unusual game involved a narrator relating the events happening inside a dungeon, mapped out on graph paper, to five players who were hanging on his every word. They were role-playing as heroic fantasy characters, exploring his dungeon through conversation. The players spoke to each other in character, acting co-operatively on a seemingly dangerous mission to slay an evil Necromancer. Their alter egos were represented by cardboard figures of two fighters, a magic user, a thief and a cleric standing in formation on a hand-drawn dungeon floor plan laid out on the table. The narrator, or dungeon master as we later found out he was called, would occasionally plonk down random plastic figures on the table in front of the dungeoneering party and tell them they were being attacked, whereupon he would pull out a handful of dice. 'Two slaver creatures with long fangs and sickly green skin emerge from the shadows and attack you with spiked clubs!' he yelled excitedly. 'They are hobgoblins!' The players hastily agreed on how they were going to defend themselves. They told the dungeon master what they wanted to do and moved their cardboard figures into position to fight the hobgoblins. Combat ensued by rolling dice to determine the outcome of the battle. The hobgoblins were quickly defeated, and the dungeon master then handed out loot and experience points to the triumphant adventurers. It was like watching theatre on the fly. As the adventure continued, we found out that the name of the game was Dungeons & Dragons. We were told it came from the USA, but it was only available by mail order and you had to send US dollars in cash to a PO box somewhere in Wisconsin. We were desperate to get hold of a copy to start playing it ourselves. Back at our flat, Steve wrote a short note about the game we'd seen being played and published it in the June edition of *Owl & Weasel*, promising 'more news when I've played it'. By the strangest of coincidences, we received a parcel from a gentleman in the USA a few weeks later. He wrote that he'd been given a copy of *Owl & Weasel* which he'd enjoyed and asked if we would write a review of the game he'd enclosed. The letter was signed by Gary Gygax and the game was none other than Dungeons & Dragons.

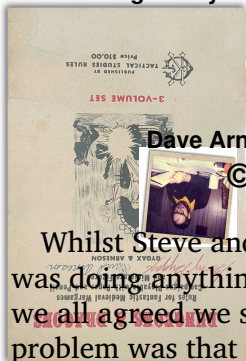
We couldn't believe our luck.

The game didn't look like much – three basic-looking rule booklets in a plain box – and when we first read the rules we weren't much the wiser. But once we started playing, we were hooked. The concept of creating an alter ego and taking on the role of a hero, wizard, cleric or thief to explore a magic- and monster-filled dungeon operated by a dungeon master was genius. The game opened up the imagination like no game had ever done before and I don't think any game ever will again.

I'll never forget my first Dungeons & Dragons character – Anvar the Barbarian. Dragon-slayer extraordinaire, he navigated many a dangerous dungeon, killing monsters and finding legendary treasures before meeting an unfortunate end thanks to a deadly Beholder. In his memory, I featured him as a main character in the Legend of Zagor board game I designed in 1993 for Parker Brothers and the *Fighting Fantasy* gamebook of the same name. Steve's first Dungeons & Dragons character was a magic user called Croo. His life was short-lived, ending abruptly when he fell into a pit of poison-tipped iron spikes, but Son of Croo fared much better on his adventures. I still possess the first dungeons I designed on graph paper in 1975 called *The Inner Temple of the Golden Skeleton* and *Sanctum of the Sixth Province*. At the time, it never crossed my mind to publish them. That is probably a good thing because today they would be described as random and illogical, but friends seemed to enjoy battling their way through them at the time.

D&D box signed by Gary Gygax and Dave

**Arneson, sent as a
gift to Games
Workshop.**



Dave Arneson, D&D co-author.

© Paul Stormberg

Whilst Steve and I were obsessing about Dungeons & Dragons, John was doing anything but. Role-playing just wasn't his thing. However, we all agreed we should import the game to sell in the UK. The problem was that we only had enough available cash to order six copies. Amazingly, that was enough to qualify for trade discount. The timing of our order could not have been better: Gary Gygax's company was also in its early stages and he welcomed the opportunity to have a European distributor. Incredibly, on the back of that tiny order, Brian

and Kevin Blume, Gary's new business partners at Tactical Studies Rules (TSR) following the sudden death of Don Kaye, sent us a three-year exclusive distribution agreement for the whole of Europe. We could hardly believe our good fortune. We were all role-playing as businessmen engaged in the business of role-playing games. No matter, we were now the official UK and European distributors for Dungeons & Dragons. We duly received our six copies, and thus began its well-documented rise to fame on this side of the Atlantic in tandem with what was happening in the USA.

Although nobody, including us, realised it at the time, Dungeons & Dragons – or D&D as it became known in its abbreviated form – would become a milestone in gaming history, the primordial soup of role-playing games out of which all others would emerge, both analogue and digital. It was a genuine classic and deservedly achieved cult status. A commercial and cultural phenomenon, it is more popular now in its fifth edition than it ever was. Today, the term 'role-playing' is widely recognised, with Dungeons & Dragons being virtually a household name. But back in 1974, when the game was first published, the concept of RPGs was unknown.

DICING WITH DRAGONS

In my book *Dicing with Dragons*, published in 1982, I described a role-playing game as: *'a sophisticated form of make believe in which each player creates a game persona, and verbally acts out the part of that persona in a specially designed game-world controlled by a referee. Game personas are usually referred to as player-characters, to distinguish them from the non-player-characters operated by the referee.'*

During a game, players will interact with other players to direct their characters as they see fit, playing the roles ordained for their alter egos as much as actors in a play, and it is this aspect from which the term "role-play" derives. In the short term, players will act co-operatively in pursuit of some common objective, such as the accumulation of wealth and power for their characters, in a risk-filled adventure run by the referee. Only the referee knows the content and logistics of the game-worlds and it is up to the players to explore and discover. In so doing the players will attempt to improve their characters' abilities and develop their personalities during the adventure, by performing certain actions and achieving certain goals. For example, a player whose character is a wizard would receive experience and reward for, say, casting a spell which slays a creature guarding a

treasure.

Ultimately there is no end to a game, as long as characters survive, nor will there be a winner or loser. Instead of competing directly with other players, in most games players measure their success against some form of experience point system. Players gain satisfaction from progressing up the experience ladder and in simply staying alive. Indeed, far from competing, the players have to co-operate to make the best use of the combined skill and abilities of their player-characters. This is an important difference from most other types of game, and it contributes considerably to the appeal of role-playing. During a gaming session an adventure will have taken place, and a series of connected adventures forms a campaign game without end. The gaming sessions last as long as the players wish, and the adventures can continue next time. The rules of the actual games are used only to determine the outcome of a decision – some degree of success or failure – and reflect the chances of that success or failure as realistically as possible. During their adventure the players will inform the referee of their proposed actions and the referee will inform them of the outcome by reference to the rules.'



GAME CHANGER

June 1975 was destiny-defining for our young company. Since receiving our copy of D&D, we had been playing it pretty much non-stop in the evenings. Our first D&D session was one of the most entertaining gaming sessions we'd ever had. In July, we headlined issue 6 of *Owl & Weasel* as the 'Dungeons & Dragons Special Issue' with Steve writing on the front page that 'The Workshop has now had a chance to play the game and we are obsessed with the thing.' He wrote a special feature about D&D which began with an extract from the first game we played in which I was the dungeon master. He quoted the first words I said to the dungeon party: 'You are about to enter the abandoned smugglers' cave of Truenor.' His article went on to praise D&D, enthusiastically describing it as being 'as tense as defusing a bomb, as scary as potholing and as much fun as a Monty Python gem'. He explained in detail how the game was played, concluding that 'Dungeons & Dragons is a modern classic.' He wasn't wrong. The back page of issue 6 of *Owl & Weasel* featured our advert for Dungeons &

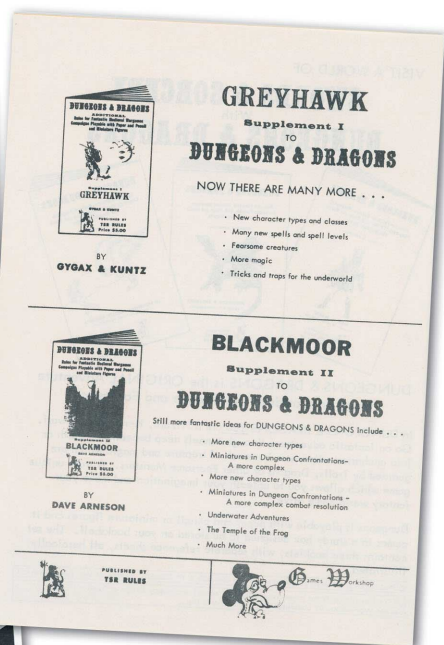
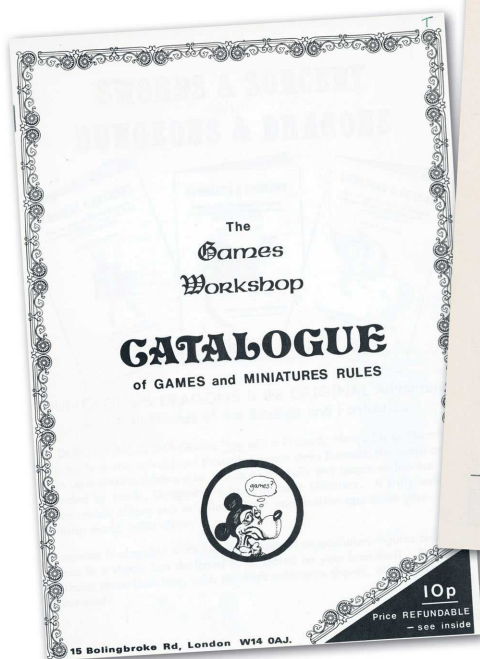
Dragons on sale for \$10.00, which didn't exactly make it easy for people to buy the game. It wasn't until issue 8 came out in September that we quoted prices in pounds sterling for Dungeons & Dragons, Chainmail, Greyhawk and other TSR games we imported. We set the retail price for Dungeons & Dragons at £6.10 including postage and packing. Whilst this might appear to be an odd price, it was arrived at with good intentions. We could have set the price at £7.00 or more, but we set what we believed was a fair price based on the purchase price and import costs we paid for a game which retailed for \$10 in the USA. Slowly our mail order sales began to grow as more people heard about the radical new role-playing game called Dungeons & Dragons. We still had our day jobs but back at our flat we worked at 'Workshop' in the evenings and at weekends.

KEY



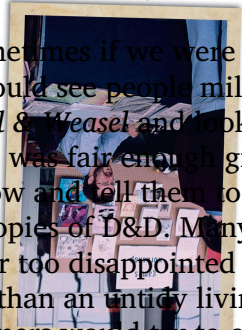
Room 24 Dragon - 500 GP
(A) (B) box in stomach

lan's first D&D dungeon designed in 1975.



The first Games Workshop catalogue and sales sheet.

Ian at an early trade show.

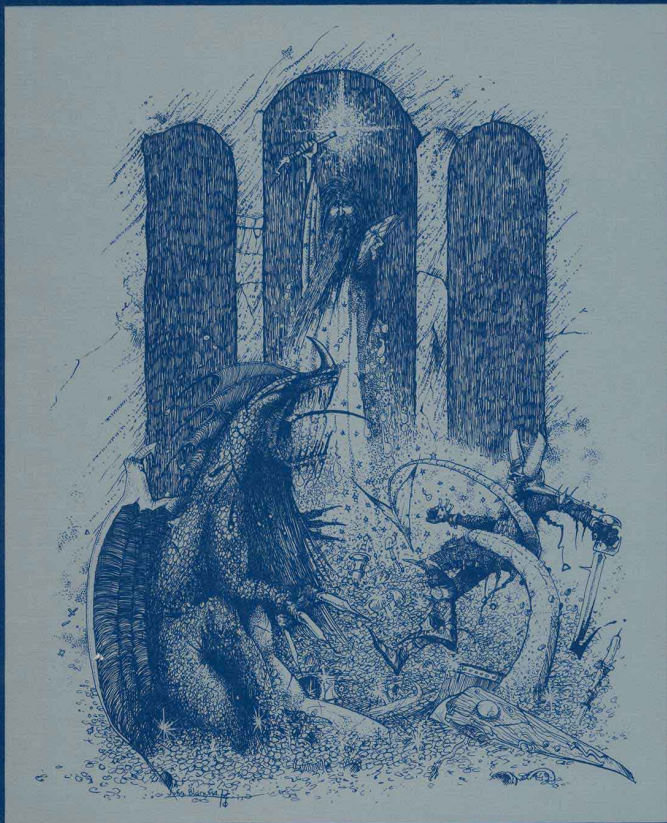


Sometimes if we were to look out of our flat window on Saturdays, we would see people milling around on the street below holding copies of *Owl & Weasel* and looking confused. They were looking for a shop, which was fair enough given the company's name. We'd open the window and tell them to come up to the third floor if they wanted to buy copies of D&D. Many had travelled from afar to visit us but didn't appear too disappointed when they found out the 'shop' was nothing more than an untidy living room crammed with boxes. Some customers would try to call us to place orders. Little did they know that we didn't have a phone in our flat. Our phone was the public payphone on the ground floor which we shared with our landlord. We ran downstairs to answer it every time it rang. The frequent calls did not amuse our landlord, who was known to hang up on our customers if we were out. He became increasingly fed up, not only with the

constant phone calls, but with people and parcels arriving at the front door. You couldn't really blame him.

DUNGEONS & DRAGONS*

*T.M. Reg. app. for



GAMES WORKSHOP

THE ORIGINAL
FANTASY
ROLE-PLAYING GAME
FOR 3 OR MORE PLAYERS



D&D Character Sheet.



5

GAMES DAY





In the early days of Workshop, games conventions were mostly centred around historical miniatures wargaming. Fantasy gaming was still in its infancy. Nevertheless, Steve and I would make the effort to attend as many conventions as we could, driving around the UK with a van full of games. This usually meant sleeping on the convention hall floor or in Steve's van, which he affectionately named Van Morrison, because we couldn't afford to pay for both a trade stand *and* hotel rooms.

There was one particular convention we went to which I will never forget. We were driving to Southampton and stopped for a break at the motorway services. When Steve got out of the van, a seagull chose that moment to empty its bowels overhead, covering him in poop. It was impossible to clean all the poop off his clothes. The stench was so bad we had to finish the journey with the windows open despite it being the dead of winter. This incident triggered a discussion we had driving home as to why bird poop was mostly white. We didn't know the answer. We later did a bit of research and found out that the white part is actually an excretion of uric acid, their pee, and the dark part is the poop. Apparently, birds release both at once as a sticky paste. This discovery made Steve feel even worse. But I couldn't stop laughing.

After attending another wargames convention, we began talking about holding our own event. Games Workshop was ticking along as a fun sideline business, but we thought we could really put the company on the map if we held our own convention. We briefly mentioned the idea of a 'Games Day' in issue 4 of *Owl & Weasel* in May 1975 and put out a feeler in issue 5 in June asking people and companies to contact us about getting involved in running demonstrations, tournaments, trade stands and helping out. We were also trying to gauge the interest of people attending. The response was good enough to give us the confidence to do it. With the decision made, we announced that our first Games Day would be held on Saturday, 20 December 1975 at Seymour Hall in London. It was a gamble since hiring a central London venue wasn't cheap.

Steve, John and I began planning Games Day, making sure there would be something for everyone who might be thinking of coming along. Lots of board games to play, demonstrations to watch, trade stands to buy games from and competitions to enter. We were hoping to sell lots of games on the day, and not just D&D. The December issue

of *Owl & Weasel* doubled up as the Games Day programme, and we announced that as well as everything else happening on the day, ‘The first British Organized Crime Championships’ would take place. We’d recently become the UK distributors for Koplow Games, the Organized Crime’s US publisher. Unfortunately, with only two days to go before the big day, our shipment of games was still stuck in customs. John volunteered to drive up to Hull to sort out the problem. Battling red tape, he was obliged to stay overnight and arrived back late the next day with the games, having had to pay an extortionate amount of import duty to have them released. But at least we had the games. The sad thing is, we didn’t sell any copies at Games Day as nobody had heard of it. The British Organized Crime Championship was over before it even started.



GAMES DAY

at Seymour Hall, Seymour Place,

London W1 on:

SATURDAY, 20th DECEMBER 1975

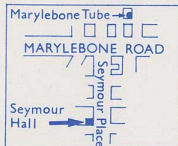
STALLS ★ DEMONSTRATION & INVITATION GAMES ★ EXPERTS ★ COMPETITIONS ★ PERSONALITIES

Games Workshop of London is staging the first of its proposed annual event – GAMES DAY.

Games Day is to be held at Seymour Hall which is in close proximity to Marylebone and Marble Arch tube stations.

ADMISSION: Adults 30p
Children 15p

TIME: Doors open 10.00 am
Doors close 9.00 pm



The purpose of Games Day is to further promote the much underestimated hobby of games playing and will cover ~~all~~ aspects of it including board, abstract, war (including table top), ancient and popular games. Being the first of its kind, Games Day has been planned to appeal to the uninitiated as well as the enthusiast. Games Day will consist of:

- | | |
|-----------------------------|---|
| STALLS: | Manufacturers and retailers will be offering their products for sale and the public will be able to discuss points with the experts and obtain advice as well as being able to purchase. |
| DEMONSTRATION GAMES: | Various games will be demonstrated throughout the day including war games (board and table top), Go, diplomacy, chess, dungeons & dragons etc. |
| INVITATION GAMES: | The public will be invited to participate in various open games to enable them to gain a better understanding of those unknown to them. |
| COMPETITIONS: | Competitions will be run on selected games for which prizes will be awarded to the winners by well known games personalities. A display board will show games available with their respective starting times. |
| CLUBS: | Representatives from several games clubs will be present to explain their activities. |
| REFRESHMENTS: | Tea, coffee and light snacks will be available. |

Games Day needs you to make it a success and an annual event because of that success. We hope that it will be a most enjoyable event but also leave no doubt in anybody's mind that THE GAMES HOBBY is a serious business. Be there!

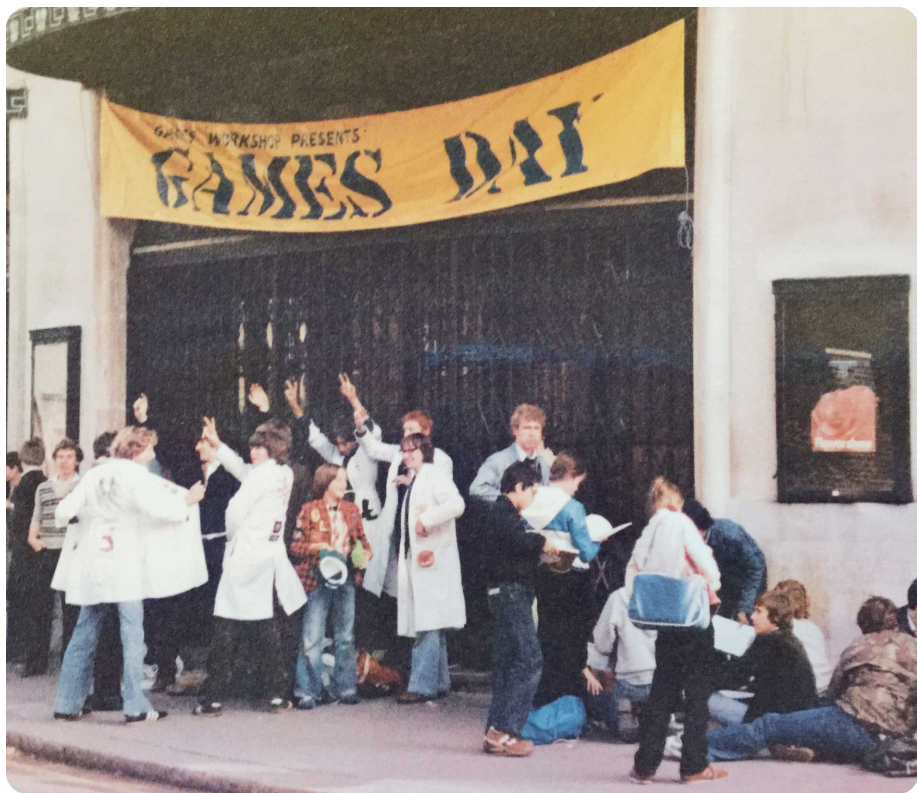
N.B. Stalls are still available but these must be booked by 1st December 1975. For an application form, please write to:

GAMES WORKSHOP
15 BOLINBROKE ROAD
LONDON W14

flyer for our first Games Day.

The

We arrived early at Seymour Hall on the big day and were quite relieved to see a long line of gamers waiting for the doors to open. Admission was 30p for adults and 15p for children. The day was a success, and whilst we didn't sell any copies of Organized Crime, we did sell lots of D&D and other TSR games. We also witnessed first-hand the passion and enthusiasm of gamers taking part in the D&D exhibition games, which ran all day. There were plenty of other games and competitions running, but none came close to the excitement generated by people playing D&D. We knew we had something special on our hands.



The crowd outside Seymour Hall.



GAMES DAY

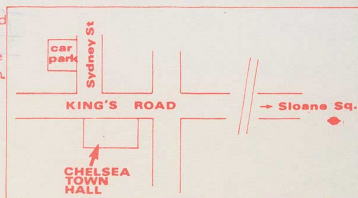
at Chelsea Town Hall,
King's Road, London SW3
Saturday, 12th Feb., 1977

STALLS ★ DEMONSTRATION & INVITATION GAMES ★ EXPERTS ★ COMPETITIONS ★ PERSONALITIES

Games Workshop of London is staging its second games event, GAMES DAY II, at Chelsea Town Hall which is a large and centrally placed venue in close proximity to Sloane Square tube station.

ADMISSION: 40p for adults
20p for children

TIME: Doors open 10.00 am
Doors close 6.00 pm



The purpose of Games Day is to further promote the much underestimated hobby of games playing and will cover all aspects of it including war, fantasy and general games in both thematic and abstract forms. However, Games Day has been planned to appeal to the novice games player as well as the enthusiast and will consist of:

STALLS:

Manufacturers and retailers will be offering their products for sale and the public will be able to discuss points with the experts and obtain advice as well as being able to purchase.

DEMONSTRATION GAMES:

Various games will be demonstrated throughout the day including board and table top war games, Dungeons and Dragons, Go, Diplomacy, Chess, Kingmaker, 1829 etc.

INVITATION GAMES:

The public will be invited to participate in various open games to enable them to gain a better understanding of those unknown to them.

COMPETITIONS:

Competitions will be run on selected games for which prizes will be awarded to the winners by well known games personalities. A display board will show games available with their respective starting times.

AUCTION:

A definite success last time, a used games auction will be held so bring along your old dust collectors and sell them off.

CLUBS:

Representatives from several games clubs will be present to explain their mysterious activities.

REFRESHMENTS:

Tea, coffee and light snacks will be available.

Games Day needs you to make it a success and so prove to the sceptics that THE GAMES HOBBY is indeed a serious business. Be there!

For further details or for a stall application form, please write to:

GAMES WORKSHOP
97 UXBRIDGE ROAD
LONDON W12
(Tel 01 749 7049)

poster for Games Day 2.

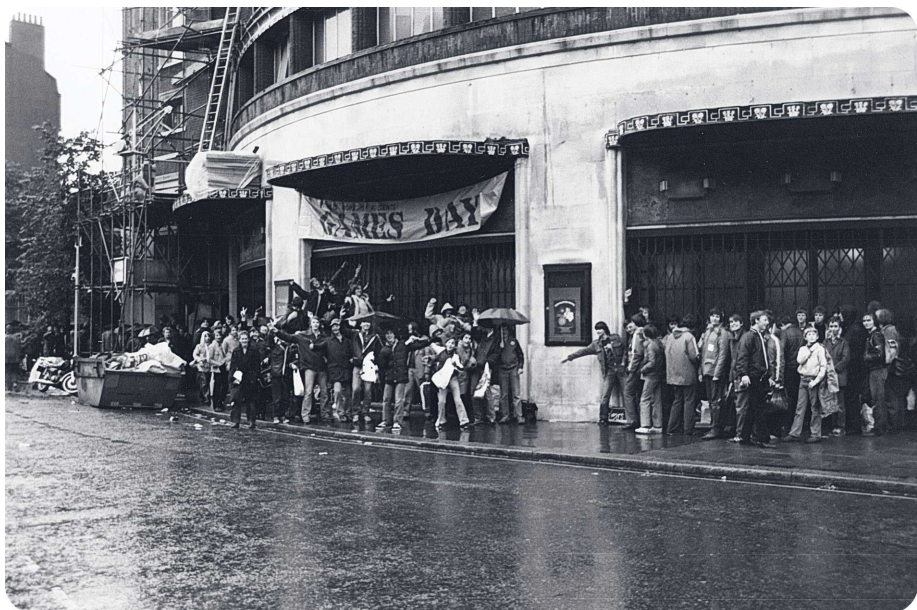
The



The cover of the first Dragonmeet programme.

The first Games Day was such a success that we decided we should hold another one as soon as it made sense to do so. In the November 1976 issue of *Owl & Weasel*, we announced that 12 February 1977 would be the date for Games Day 2. Again, *Owl & Weasel* doubled up as the Games Day programme. The venue this time was Chelsea Town Hall as we'd left it too late to rebook Seymour Hall. We also announced that D&D Day would be held on 12 March 1977 at Fulham Town Hall. We realised that running two conventions within a month of each other was asking for trouble, but both events went ahead without mishap save for them being overcrowded. Over 1,000 people attended Games Day 2, and I wrote about the 'sardine can-like conditions' of Chelsea Town Hall as being a 'really fun, albeit sweaty, day' in the editorial of the March issue of *Owl & Weasel*, which doubled up as the D&D Day programme. I issued a warning in the programme that Fulham Town Hall had a crowd capacity of 250, which seemed big enough when we made the booking six months earlier but was now looking too small given the rise in popularity of D&D. Fortunately, the day went without a hitch. Nobody was turned away and luckily nobody seemed to mind the crowds. I guess people preferred the

atmosphere of a jam-packed hall to that of an empty one. We changed the name D&D Day the following year to Dragonmeet.



The Games Day crowds, 1979.



We announced our third convention of the year in issue 3 of *White Dwarf*, our successor to *Owl & Weasel*. Games Day 3 was going back to Seymour Hall in London on 17 December 1977. I reported the day's events in issue 5 of *White Dwarf*. There were over 1,500 attendees, of which 200 had put their names down for the D&D competition. Massively oversubscribed, we had to run two preliminary knockout quiz rounds in the morning to get the numbers down. The quiz was intentionally difficult and did the trick. The qualifiers certainly earned their place to battle their way through the dungeon in the afternoon.

We held Games Day 4 at Seymour Hall in London on 28 October 1978 with special guests Scott Bizar of Fantasy Games Unlimited and Glenn Kidd of Ral Partha coming over from the USA. Some 2,500 people turned up on the day, which was 1,000 more than attended Games Day 3. We were now at a stage where we were publishing D&D and Advanced Dungeons & Dragons under licence, selling lots of our UK softback editions of AD&D Player's Handbook and Monster Manual, which retailed for £4.50 each compared to the imported hardback editions at £6.95. We were also adding new US distribution partners to our catalogue, including Chaosium, Judges Guild, Game Time and Metagaming. Games Workshop was on a roll.



**Ian demonstrating his Judge
Dredd board game.**

By 1983, we were full-on games convention organisers. We put on Northern Games Day in Manchester in April, Dragonmeet VI in Westminster, London in July and Games Day '83 in central London in November. As its popularity grew, Dungeons & Dragons occasionally attracted negative publicity in sections of the media which wrongly associated the game with the occult, and we often had to defend it against the moral outrage at the time.

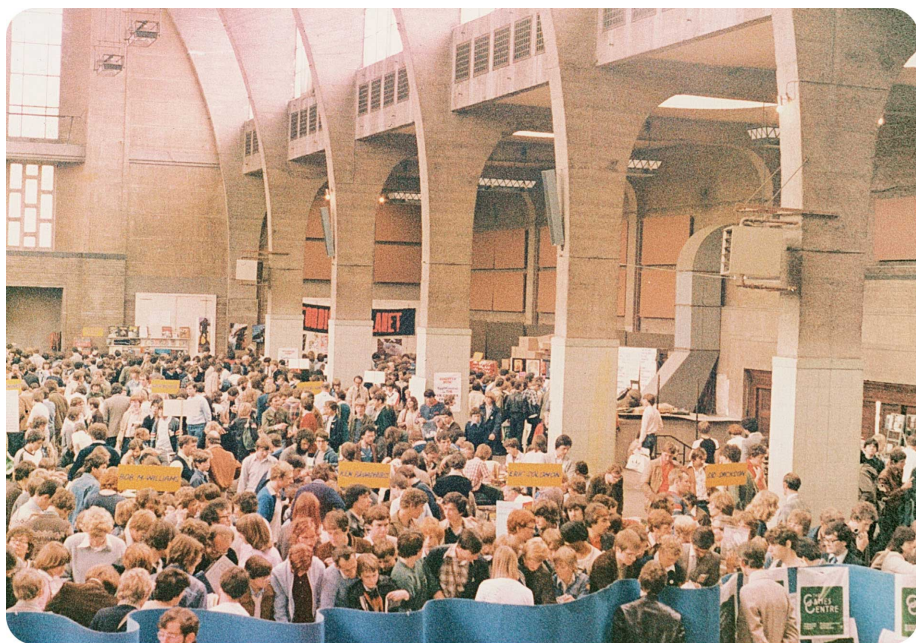


Ian, Marc Miller of Game Designers' Workshop, and Steve.

Our marketing manager at the time, Clive Bailey, recalls one such incident: 'We held Dragonmeet VI at the Methodist Central Hall in Westminster. I had to explain to the secretary with whom we booked that Dragonmeet was not a meeting of cultists. People would be playing games of the imagination that did not involve gambling. I further had to assure him there was nothing satanic or anti-Christian about RPGs. I didn't mention the demons and undead creatures encountered in games of D&D!'

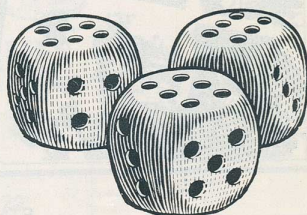


Peter Darvill-Evans manning the Games Workshop stand.



A packed crowd at Games Day.

Games Day Programme 1979



Programme for Games Day 1979.



Programme for Games Day 1985.



Ian and Steve having fun at Games Day and Dragonmeet.



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John

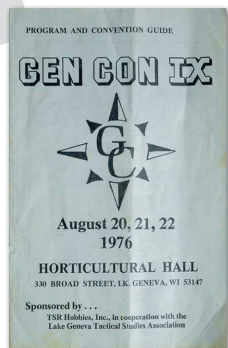


CHRIS BEAUMONT

6

LAKE GENEVA OR BUST





Following the success of our first Games Day, in particular

witnessing the incredible popularity of D&D, we knew what we had to do: give up our jobs and focus Workshop on role-playing games. It was a big decision to make, and we put it off for a couple of months. When we finally decided to hand in our notices, John chose not to join us. Whilst he enjoyed making wooden games, he had little interest in an RPG-focused company, certainly not enough for him to give up his job. He told us that he was going to leave Games Workshop, which was a big shock given we were still the best of friends and had been in it together from the start. The sales of his wooden games had certainly helped support Workshop initially. It was with sadness that we announced John's departure in the January 1976 edition of *Owl & Weasel*.

Despite John's decision to leave Games Workshop, there was no turning back for Steve and me. We announced in the April 1976 edition of *Owl & Weasel* that we would be packing our bags and flying off to the USA in July for an extended holiday-cum-business trip. Gen Con IX was due to take place in August in Lake Geneva, Wisconsin, the home of TSR. Gen Con was the premier convention for fantasy and science fiction gaming in the world. It had originally been set up in 1968 by Gary Gygax as a wargames convention long before he published *Dungeons & Dragons*. By 1976 the event was run by his company, TSR, and Gen Con IX was going to be the highlight of the year for American role-playing gamers. We had decided it was important we go to the USA to meet Gary and his business partners at TSR, Brian and Kevin Blume, to consolidate our business relationship and explore new opportunities. The USA was at the forefront of the new industry, and we wanted Games Workshop to be the market leader for fantasy games in the UK and Europe.

LET'S PLAY, USA

America in the 1970s was where the hobby games industry really began to flourish. It was where all the popular role-playing games – from *Dungeons & Dragons* and *RuneQuest* through to *Tunnels & Trolls* and *Traveller* – were invented, along with many more besides. It was in the USA where in the 1960s Avalon Hill and SPI began publishing war and science fiction board games. And it's where most fantasy,

superhero, horror and science fiction role-playing games started their long journey from niche to the mainstream popularity of today.

The June 1976 edition of *Owl & Weasel* was the last one put together at our flat in Bolingbroke Road before we said goodbye to John and moved out; there would be no July or August editions. We flew to New York accompanied by Steve's sister Vicki and her best friend Jane Pownall and Jane's friend, Barbara Newman. We stayed in Brooklyn with Steve's cousin, Ronnie Leonardi. Ronnie never stopped talking, describing everything he saw and did in wildly exaggerated detail which had us crying with laughter a lot of the time. However, he had zero interest in games. His passion was baseball. He was a fan of the New York Mets, and we enjoyed going to games with him just to hear him shout abuse at the players from the stands. He even got us into collecting baseball cards, and I remember having to give him eighty swaps in a trade for his Carl Yastrzemski card, the Boston Red Sox outfielder I so desperately needed to complete my set. I still own my mint condition set of 1976 Topps Baseball cards.

We had an amazing time in New York but now it was time to begin our road trip. Our plan was to drive to Los Angeles then up to San Francisco and drive back east with a stopover in Lake Geneva, Wisconsin, to meet Gary Gygax et al at Gen Con IX. We invited Ronnie to come with us, but he was working at a gas station and said that although he was sick of his job, he couldn't afford to take two months off work. Instead, he would fly to California in time to join us for the trip back east.

Inspired by Jack Kerouac's classic novel *On the Road*, one of my all-time favourite books, we wanted to discover the real America on our road trip. We would spend several weeks doing this, delivering cars for their owners who had moved across country and had flown out rather than drive. The car delivery agency in New York told us that we had seven days to deliver a car to Los Angeles and we had to pay for our own gasoline. That was fine by us. We signed on the dotted line and went back to Brooklyn to pack our bags. The next day, after collecting the Buick Skylark we called Benny, we filled up at the gas station where Ronnie worked, bid our farewells and set off on our big adventure.

We left the skyscrapers of New York behind and sped west in our big shiny car, pointing at everything we saw like excited kids on a school trip to the seaside. The miles rolled by and we drove on long into the night until finally stopping somewhere, who knows where, for a few

hours of uncomfortable sleep in the car. The next morning, we drove straight to the nearest McDonald's for breakfast. Being on a limited budget, we tried to save money whenever possible. It was an Olympic year and McDonald's were running their generous 'When the US wins, you win' campaign. You could pick up a 'scratch and win' card at their restaurants if you bought a burger or fries. Sometimes the servers would give you several cards if you asked nicely which, of course, we did in our best English accents. There was a foil-covered medal printed on the card which, if scratched off, would reveal an Olympic event. If the US won a gold medal in that event, you would win a Big Mac. Silver would win you an order of regular fries and bronze would win you a Coke. Perhaps not the most balanced diet for a week-long journey across the USA, but McDonald's certainly helped to keep us going. The USA won ninety-four medals in 1976 and as a result we ate a lot of free burgers and fries. But being British, we felt a bit disloyal for wanting the USA to win all the events for which we had scratch cards.



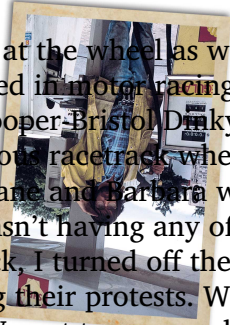
On the road in Benny the Buick Skylark.



City, 1976.

New York

Ronnie waves goodbye.



I was at the wheel as we approached Indianapolis. I'd been interested in motor racing since I was a child, when my parents gave me a Cooper-Bristol Dinky Toy for my birthday. I proposed we stop at the famous racetrack where the Indianapolis 500 took place. Steve, Vicki, Jane and Barbara weren't keen on the idea and wanted to carry on. I wasn't having any of that, and when I saw the sign for the racetrack, I turned off the highway and drove on to the entrance, ignoring their protests. We ended up having a fantastic time at the track. We got to go round the racetrack and visit their incredible museum, not to mention jumping in the fountain!



down in the desert.

Breaking

With everybody happy again, we were back on the road, speeding along the highway, ready to plead ignorance in fake posh English accents should we get pulled over by the cops for exceeding the 55mph speed limit. On we drove, joining Route 66 in St Louis which we would

follow most of the way to Los Angeles over the coming days. We drove through the heat of New Mexico and were looking forward to seeing the Grand Canyon, but when we finally got there, it was raining. It was probably the only day it rained at the canyon all summer but it meant that we could hardly see a thing because of the mist and low cloud. We ended up sleeping outside on damp ground but didn't have time to go back in the morning to wait for the clouds to go away.



Indianapolis.

Cooling off in

Our next stop was the bright lights of Las Vegas where we spent a fun evening going around the casinos. We dared not risk losing our money at the gaming tables but watched quite a few people lose theirs. I vividly remember watching a Japanese tourist who was sitting at a Blackjack table on his own playing three hands at a time. His big stack of \$100 bills went down very rapidly, and he began shouting for his money back when the last \$100 bill was gone. A burly minder standing close by who had been quietly watching him play suddenly moved in and escorted him out of the casino. He gave the man \$20 and told him to get a cab back to his hotel. And that was him gone. We left the casino to the sound of somebody else whooping for joy when a distant slot machine began churning out a large quantity of 25¢ coins.

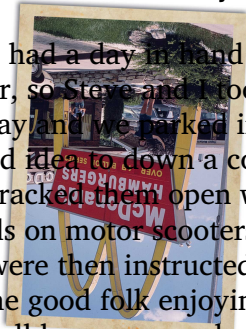
It was now morning and we had less than 300 miles to go to LA. We were just about on schedule but were forced to make an unscheduled stop somewhere unbearably hot in the Mojave Desert. We'd broken down. We fumbled around under the bonnet for a couple of hours and somehow managed to get the engine started again. We got back in the car and drove slowly to the next garage where Benny was fixed by somebody who knew what they were doing. He was a kind man who took pity on his English visitors and only charged us \$25 to replace the cylinder head gasket. The parts probably cost that. It was now too late

to continue the drive to LA and we slept outside again. Jane recalls that night in the desert: 'I remember sleeping under a magnificent star-filled sky in the desert and waking up to find animal tracks over both sides of my sleeping bag.' We set off early the next day and arrived in LA without further drama. It had been an amazing trip and in truth we didn't want it to end. We'd seen a lot, done a lot and still had money in our pockets.

The McDonald's Olympics.

We had a day in hand before we were due to reunite Benny with its owner, so Steve and I took the opportunity to visit Disneyland. It was a hot day and we parked in the official car park and thought it would be a good idea to down a couple of Miller Lites before going in. We'd only just cracked them open when Benny was surrounded by four security guards on motor scooters who told us to get out of the car. We obeyed and were then instructed to pour the beers out onto the floor, 'Because, sir, the good folk enjoying themselves inside the park would not want to smell beer on your breath.' Despite the loss of two beers, we had a great time in the theme park.

We dropped the Buick off early the next day at the car agency, where we got another car to deliver to San Francisco. Taking the Interstate 5, we drove north along the stunning coast road with its breath-taking views. We delivered the car and went to stay with friends in nearby Berkeley for a couple of weeks. We bought skateboards and also learned to play softball on the university campus, as well as joining in on all the crazy Californian fun that was happening at street parties in the afternoon and house parties at night in Berkeley, or Berserkely as it was more affectionately known by the locals. It was in Berkeley where, after one particularly mad party, I got to spend my one and only night sleeping on a waterbed.





California dreamers at a Berkeley street concert.

At the end of our little holiday, we were reunited with the irrepressible Ronnie. He'd flown over to join us for the drive back east. Jane and Barbara decided not to join us in what would have been a very tight squeeze in the car. They went off camping in Yosemite before making their own way back to New York. Meanwhile, Steve and I found a car share on a notice board at Berkeley University campus. It was to drive a Dodge Coronet to Philadelphia with its owner. It was the only trip east we could find on the dates we wanted. We met the owner, Lloyd Melnick, whom you would best describe as dull. Lloyd had an instant personality clash with Ronnie, who found him irritating. Lloyd moaned a lot on the trip, especially when Ronnie was in full flow. But to his credit, he agreed to us driving to Philadelphia via Lake Geneva, Wisconsin to attend Gen Con for a few days. It wasn't exactly a small diversion.

Our route took us through Reno and Salt Lake City all the way to Lake Geneva with Ronnie keeping Steve, Vicki and I entertained with his never-ending stories. Even Lloyd chuckled on a couple of occasions. Ronnie was always demanding to stop to see something he thought we should see. Most of the time it was nothing special, but it was always worth it for the fun of it. Needless to say, we got behind schedule and had to drive all through the night to arrive in Lake Geneva on

Thursday 19 August in time for Steve and I to attend the Strategist Club's dinner for Gen Con guests, hosted by Gary Gygax and the TSR Hobbies team.



Dinner at the Gargoyle Restaurant.

The drive that day was surreal due to sleep deprivation. I later wrote an account of our race against time to get to Lake Geneva in issue 18 of *Owl & Weasel*, which began, 'It's two in the afternoon of Thursday 19th August, the road is hot and dusty, and the Dodge Coronet continues its unceasing purr across Interstate 80. The two men inside don't seem to hear the rock music screaming at them from WDND Chicago but stare blankly through red-rimmed eyes of 32 hours non-stop driving at the never-ending highway.

"How much further?" one grunts.

"Bout a hundred and fifty."

"We should make it."

"Huh?"

"I said we should make it in time."

"Oh... right."

 **Miss Wisconsin Teenager 1976.**



Gary Gygax with Walt Buchanan, editor, *Diplomacy World*.

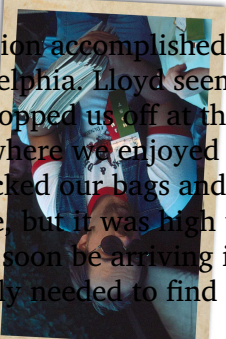
We did make it in time to join Gary for dinner, along with the guest of honour, the legendary science fiction author Fritz Leiber, and others, one of whom was Miss Wisconsin Teenager 1976, which did seem a bit odd. She had never met a foreigner before and couldn't quite believe we were from the UK. 'Are you reeeeeeeaaally English?' she kept asking the whole night.

After dinner we drank beer and talked D&D with Gary, Rob Kuntz and other Gen Con guests at the Next Door Pub long into the night, and needed pizza at some ungodly hour to save us from self-destruction. Somehow, we got back to our cheap motel where our travelling companions were out cold. It was a weekend never to forget. We hung out and partied with Gary Gygax and became friends with everybody at TSR. We also met the owners of several new US hobby games companies. We boasted that we were the European distributors for D&D, which was true, and suggested they should appoint us as their European distributors. It must have been difficult for them to take us seriously as we looked like hippies after being in the USA for nearly two months. No doubt Gary Gygax was having second thoughts about us too, but he didn't show it. Luckily, we were the only Brits in town and had no competition. We ordered lots of games and miniature figures but delayed telling the companies where to ship the goods since we didn't have anywhere to live, let alone have an office. Everything I

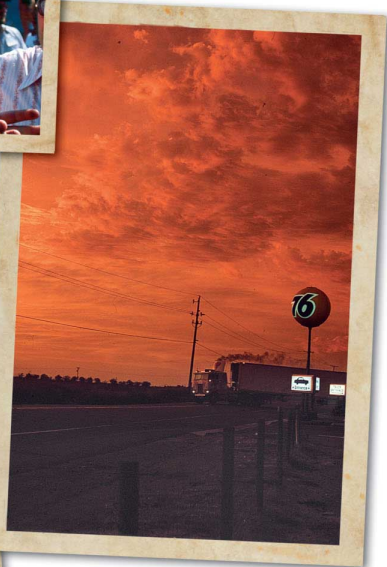
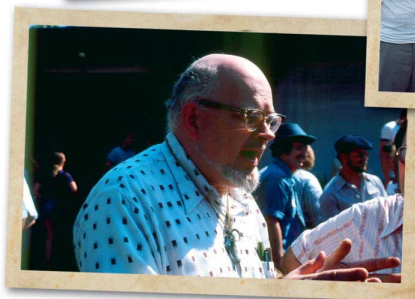
owned plus boxes of Games Workshop stock were stored at my then girlfriend Lizzie's flat in London. She would not have been very happy if more boxes of games arrived at her front door. Steve's belongings and the rest of the Workshop stock was stored in his van, which was locked up in a garage belonging to a friend of mine. We told the games companies that we would let them know the shipping address in due course.

Tim Kask, D&D rules editor.

Mission accomplished, we were on the road again, bound for Philadelphia. Lloyd seemed a lot happier when we finally got there and dropped us off at the railway station. We caught a train to New York where we enjoyed a few more days in the city with Ronnie before we packed our bags and flew home. We were sad to say goodbye to Ronnie, but it was high time we got back to the UK. Cartons of games would soon be arriving in London. We had a business to run, and we urgently needed to find an office and somewhere to live.



Left to right: Fritz Leiber, Gary Gygax, M.A.R. Barker, Ian Livingstone, Rob Kuntz, with Steve Jackson kneeling front.



Las Vegas
Strip, Ian and Ronnie messing about at GenCon, M.A.R. Barker, Ian with
backpack, desert sky at night.

7

THE BREADBIN





W

e arrived back in the UK at the beginning of September 1976, having missed one of the hottest summers on record. There'd been a drought, although a hosepipe ban was the least of our problems. We urgently needed an office and somewhere to live. We went to the bank manager to try to get a loan to pay for stock and to rent an office. Alas, the UK economy hadn't recovered whilst we'd been away, and the bank manager was dismissive of our business plan for Games Workshop. He was polite at first but then began to look at us in the same way a dog watches television. The meeting didn't last long, and in his defence, we hadn't really prepared much for it. We just expected him to be as enthusiastic as we were about role-playing games and give us a loan on the spot. Undeterred, we found an office which cost just £10 a week. When we saw it, we knew why it was so cheap. It was a small room at the back of John Granby estate agents in St Stephen's Avenue just off the Uxbridge Road in Shepherd's Bush. At least it had its own entrance, albeit via the small courtyard at the back. We took it since we had no other choice.



The door to the courtyard and inside the Breadbin.

We still had nowhere to live, but there was always Steve's van. Parked outside our tiny office, Van Morrison became our home on and off for the next three months. We joined a local squash club which opened early in the morning. We would go in as soon as it opened for a shave and a shower and got pretty good at squash by default. The days were spent doing mail orders in the 'Breadbin', as it came to be known, and around midnight we crawled into the back of the van for another uncomfortable night. As winter closed in, the loud pitter-patter of rain on the roof would keep us awake at night, but we didn't care. I think we called it 'living the dream...'

By December, we had enough money to move out of Van Morrison. We rented a run-down top-floor flat on the Uxbridge Road not far from our office. It was nothing more than two bedrooms and a tiny kitchen off an open landing area at the top of the stairs. It cost £6 per week, which was very cheap even for 1976, but just like the Breadbin, there were good reasons for that. It was a dump and had a leaking roof; water dripped down from my bedroom ceiling every time it rained. Despite this, two hundred potential tenants had applied, but our landlord's young daughter rather liked my Robert Crumb-style Games Workshop logo, so we got the flat. We named it the Vomit Pit.

We didn't have much money for food, and on more than one occasion it was a lime pickle sandwich for an evening meal when the cupboard was bare. We had to share a bathroom on the half-landing below with the old couple living on the second floor. They would always put a small tear in the end sheet of toilet roll, so they'd know if we'd used it or not. I must admit that I occasionally used their toilet paper but always tore the new end sheet to avoid suspicion. Whilst I was never found out, the guilt remains.



Steve, his sister Vicki – and Van Morrison.



Steve (left) and Ian in the 'Breadbin' office in 1976.

Since our flat wasn't self-contained, anybody could come up the stairs and walk in. And one night, somebody did. My long-suffering girlfriend Lizzie had come over, reminding me as usual that she would never ever consider living with me in such a hovel. At about midnight we heard a loud banging sound coming from downstairs. Somebody had kicked in the front door and was coming upstairs, shouting and swearing: 'I'm coming to get her! I know she's in there with you!' I jumped up, grabbed the baseball bat I'd bought in New York, and opened my bedroom door, heart pounding. Below on the stairwell was an angry-looking man propped up against the wall, his head lolling about. He was completely drunk, and he hurled a barrage of expletives at me. With my baseball bat raised, I told him not to come any closer. It was a stand-off, but for how long? 'She's coming back with me. Now!' he snarled. I asked him who he was looking for. 'Susan!' he screamed. 'I know she's in there with you!' I told him that there was nobody by the name of Susan in the flat. Wondering who Susan might be, Lizzie popped her head around the bedroom door. The intruder stared at her, looking both puzzled and annoyed. 'Who the fuck are you?' he asked angrily. Without waiting for a reply, he continued, 'What's the number of this house?' '161,' I replied. 'Fuck, wrong house,' he grunted before stumbling down the stairs and disappearing

into the night. I went downstairs to find the lock on the front door broken and closed it as best I could. On the way back up I passed by the old couple, who were peering nervously from behind their door. I told them what had happened, and that the intruder had gone, but that didn't seem to reassure them. I sometimes wonder what happened to them.



Steve manning the Games Workshop stand at the Military Modelling Show in 1977.

By the end of 1976 the hobby games market was still relatively small. The industry was in its infancy and for our part, we were making it up as we went along. We made plenty of mistakes, but we were learning. The main thing holding us back was lack of working capital. Still unable to get a loan, we had to finance the business out of cash flow, which restricted growth. All the profit we made from sales had to be ploughed back into new stock. Despite our hard work and frugal lifestyle, we were always cash poor. To supplement our meagre income, Steve was commuting back and forth to Brighton in Van Morrison to help run his sister Vicki's wholefood business, called Fodder. I managed to get a small grant for a one-year Certificate in Education course at Garnett College in nearby Roehampton. We lived on virtually nothing for a year, working without pay for Games Workshop whenever we could, which was most of the time. We were

effectively subsidising the company.



Games Workshop

97 Uxbridge Road, London W12 8NL

*** Please note our new address ***

6th October 1976

Dear Ma & Pa,

Just a quick note to let you know that I'm alive and well but still homeless. I'm currently putting my head to rest in Steve's van, Liz's and other assorted friends' residences!

Well, I've been at college almost a week and I'm averagely enthusiastic about the way the course is developing. Basically, I'm being taught how to teach which involves appreciating the different sociological, psychological etc etc aspects of a classroom environment and its kids.

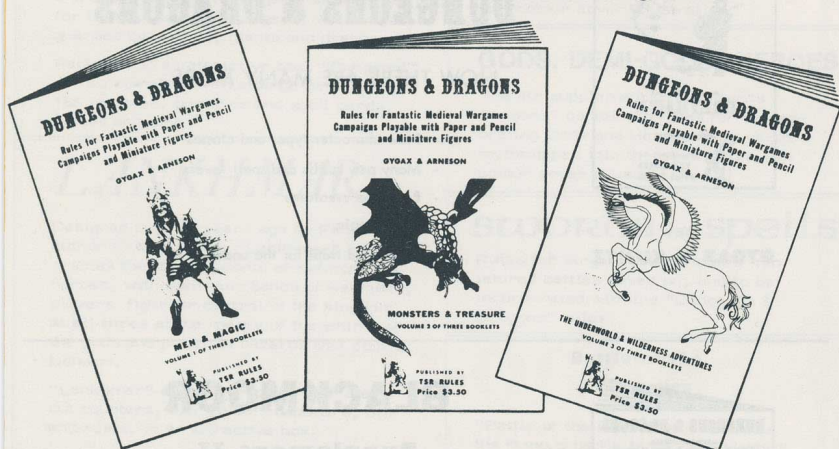
Games Workshop is thriving again; all our debtors have paid up, we've received our latest shipment from the States and last, but not least, we're selling lots of games. Today, whilst admittedly an exception, we sent out £1,500 worth of trade orders - not bad, huh?

Hope to get a flat soon, it's not easy at this time of year. Hope you're well, of course, and write here if you want.

Bye for now. Jan

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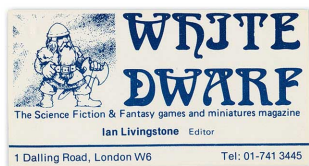
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— see inside

8

WHITE DWARF





The April 1977 issue of *Owl & Weasel* was to be the last one. D&D sales were increasing, and if we were to keep pace with the growth of the hobby, we knew we had to up our own game. Our beloved newsletter had run its course; a more professional, glossy magazine was required to improve both sales and the image of Games Workshop in the role-playing games market. The standard had been set by TSR, who had stopped publishing *The Strategic Review* and replaced it with *Dragon* magazine in the USA in 1976.

There were a number of crunch points in the history of Games Workshop which, had things not worked out as they did, could have spelled the end for the company. The decision to publish *White Dwarf* was one such crunch point. It was a big step up, going from a home-produced instant-print newsletter to printing thousands of copies of a 'glossy' magazine without any certainty that it would sell. We would have to commit a big chunk of the company's cash to make it a success. It was a huge risk.

The vision for our new publication was to be the number one professional magazine for people interested in all the popular science fiction and fantasy games, in particular D&D. We needed a name for it which applied to both genres and settled on my suggestion of *White Dwarf* as it was the name for a dying star while everybody knew what a dwarf was in fantasy games and literature. With its distinct art nouveau Arnold Böcklin logo and priced at 50p, we published the first issue of *White Dwarf* in June 1977. It went out to the London games stores – Just Games, Games Centre and Knight Games – and by subscription, mostly to our old *Owl & Weasel* subscribers. Since *Owl & Weasel* only had a circulation of 200, it was a monumental gamble to print 4,000 copies of *White Dwarf* No. 1. But we needed to print that many copies to get the unit cost down to allow a 50p cover price. Steve took a bit of convincing to print that many copies and made the valid point that if it didn't sell well, Games Workshop could go bust as a result.

After a long discussion, we decided it was a risk worth taking, and the way we arrived at that conclusion was thanks to the strength of our friendship. I was more of a risk-taker than Steve, but we always reached a consensus of opinion on any major company decision before going ahead. A compromise could always be found. We worked well together and never fell out, and our complementary skill sets certainly

helped make Games Workshop a success.

Much to our relief, the first print run sold out. Emboldened by success, we printed an extra 1,000 copies and they sold out. So, we printed a final 1,000 copies and they eventually all sold too. The first edition of issue 1 of *White Dwarf* has since become a collector's item with mint copies selling for upwards of £400.

Producing the early issues of *White Dwarf* was certainly challenging. The Breadbin was too small to do it there; it was jammed floor-to-ceiling with games and miniature figures. Whenever a customer came in, either Steve or I had to go outside into the backyard as there wasn't enough room inside for three people to stand. In October we hired our first employee, Trevor Graver, and space became an even bigger problem. Trevor didn't so much work in the office as outside of it half the time; when an order had to be packed up ready for posting, he would go out into the courtyard at the back, half sheltered against the elements, and wrap everything up on a trestle table. It never bothered him, and his positive attitude always kept our spirits high.

WHITE DWARF

Issue No.1 June/July 1977

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The Science Fiction and
Fantasy Games Magazine



This Issue

★ THE MONSTERMARK
Monster Malignity in D&D

★ METAMORPHOSIS ALPHA
Review and suggestions

★ COMPETITIVE D&D
An Introduction

Dwarf issue 1.

White



Iconic covers of *White Dwarf*
issues 2–5.



Issue 6 of *White Dwarf* and issue 7 with the first full-colour cover by John Blanche.

The lack of office space meant that I, as editor, designer and paste-up artist, had no option but to produce *White Dwarf* at our flat. After getting the galleys of text back from the typesetter, I would begin the task of laying out the pages. This was old-school analogue magazine production in the pre-Apple Mac days. It was a fiddly and time-consuming task of cutting up the galleys by hand using a scalpel and steel ruler, then, using Cow Gum, carefully pasting the blocks of text and artwork into place on art paper taped to a home-made light box to produce the double-page spreads camera-ready for the printer. Anybody who used to do this for a living will no doubt remember the sharp smell of the solvent-based rubber solution glue that was Cow

Gum, and the mild high that came with it. In my case, the long hours spent on the light box combined with the cocktail of Cow Gum fumes and the damp caused by the leaking roof in my bedroom resulted in the occasional chest infection. But deadlines had to be met.

Games Workshop benefitted in multiple ways from *White Dwarf*. First, to the outsider, the company appeared to be far larger and more professional than it actually was. Second, its existence attracted more people into the role-playing games hobby. Third, and most importantly at the time, it gave Workshop a platform to increase sales. Whilst D&D and a few other games were advertised in *Owl & Weasel*, the inside back page of *White Dwarf* became the focal point for Games Workshop's products. Our advert in issue 1 listed more than 100 games for sale from TSR, Fantasy Games Unlimited, Attack, Little Soldier, Metagaming Concepts, Flying Buffalo, Game Designers' Workshop, Avalon Hill, SPI and other US companies whose products we were distributing in the UK. Issue 2 listed hundreds of miniature figures that we stocked from Minifigs (including their official D&D figures), Greenwood & Ball, Conquest, Lamming, Minot, Der Kriegsspieler and Asgard Miniatures. Things were looking up. I finished my college course in the summer of 1977 with the added bonus of a Certificate in Education and Steve left Fodder. Why? Because Games Workshop was finally at a point where it could afford to pay us a modest salary. At long last we were able to go full-time – and get paid.



Ian working at his light box, producing *White Dwarf* in 1978.

White Dwarf's circulation steadily increased as we added to the page count to make room for more content and space for advertising to increase the revenue. By the time Games Workshop had moved to Dalling Road in Hammersmith, West London in early 1978, it was becoming too much work for me to produce the magazine on my own. But with room to expand production, we hired features editor Albie Fiore, and later editorial assistant Andy Slack, production artist Robert Owens and paste-up artist Mary Common.



Ian's bedroom, where *White Dwarf* was produced in 1977.

Robert Owens joined us in late 1979. He was a quirky, funny and very personable young man. He was always suggesting interesting ideas and sometimes weird ones. When we were discussing the renaming of *The Warlord* for the Workshop edition, he dismissed our

suggestion of Apocalypse and said 'Doom Out' was a much better name for the game. Tragically, Robert never got the chance to play the game after it was published. It was absolutely the worst day ever in Workshop history when we heard the shocking news that he had died in a road traffic accident whilst on a motorcycling holiday in France. He had only been at Workshop for nine months before the accident happened. We were a small team and were all devastated by what had happened. Liz Lindars was hired as Robert's replacement, but it took a long while before things got back to normal in the office.

Andy Slack worked on *White Dwarf* from 1980 until 1981, having got the job after replying to an advert in the magazine: 'I had recently resigned from a boring IT job and I was looking for something different, which this definitely was. I had written some pieces for *White Dwarf*, so Albie Fiore and Ian Livingstone knew my name, which I think helped, as did the fact that I could talk knowledgeably about wargames and board games, as well as role-playing games.

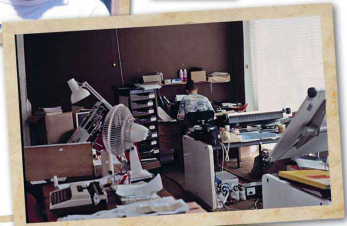
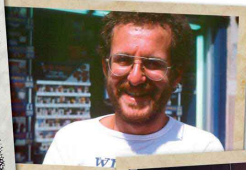
'My career at Workshop lasted about a year and ended just after the company moved out of the shop in Dalling Road. I started as an Editorial Assistant and finished as Assistant Editor, which was pretty much the same job to be honest... marking up articles, occasionally writing them to fill an unexpected gap, commissioning artwork, helping out in the shop and with manning stalls at conventions. Looking back on it, I had a lot of leeway to do what I thought was best; I don't think I appreciated that fully at the time. Forty years later, I'm still meeting people who enjoyed reading *White Dwarf* and want to talk about individual articles from back in the day... None of my other jobs have had that kind of impact.'

I hired Jamie Thomson in 1981 to become features editor on *White Dwarf* to replace Andy Slack. Jamie explains how his mother helped to get him the job: 'I left university with a degree in Politics, but I'd spent most of my time designing D&D scenarios, playing board games and painting miniature figurines. I had an ancient army of Seleucid Macedonians, just like Ian. I ended up moping around the house, reading fantasy novels and comics, painting figures, going out on the town and reading *White Dwarf* magazine. My mother decided she'd had enough of her twenty-plus-year-old son hanging around the house. She found an advert in *White Dwarf* for a Features Editor. "Must be expert in Traveller, RuneQuest and Dungeons & Dragons and be educated to degree level with good English, etc. You'd be perfect for this," she said. "Why don't you apply?" "Oh, sure," I said. "I'll just apply for the best

job I could possibly think of, my dream job of all time, working for my gaming idols, and just waltz into it straight out of uni? Oh, come on, Mum!" I sneered, and didn't even bother to send in my CV. Mum was not one to give up so easily though. She actually rang Ian and told him about me, how I was obsessed with D&D, board games and wargames. They got on rather well, so Ian invited me up for an interview! Up I went, met Ian, and we got on rather well too, and amazingly, I got the job. And after that, I ended up writing gamebooks, working for Ian at Eidos in computer games, starting my own computer games company, and writing comedy fantasy kids' novels, all because my mum got me my first job at *White Dwarf*! Later, Ian discovered I'd presented some "alternative facts" in my interview. While I was indeed expert in RuneQuest and Dungeons & Dragons, I'd never played or even read Traveller as I had claimed. That's when Steve gave me the nickname Jammie Dodger!

When Jamie joined the *White Dwarf* team to work on issue 28, circulation was around 15,000 copies. The magazine was bi-monthly at the time and went monthly with issue 33 in September 1982. Like Andy Slack, Jamie rose to become the assistant editor. Naturally, the workload increased when the magazine went monthly, and Jamie hired an assistant, Ian Marsh, to help out. By issue 46, *White Dwarf*'s circulation was up to 20,000 copies a month and was even higher by the time Jamie left the company in 1985 following publication of issue 60.

Whilst *White Dwarf* featured some fantastic articles and artwork, it was of course an important platform to promote Games Workshop's games and shops. In that capacity it brought a new fantasy miniatures company to the attention of our readers.



LEFT: Artwork by Alan Hunter.
CLOCKWISE FROM TOP LEFT: *White Dwarf* editorial staff Ian, Jamie Thomson, Mary Common, Jon Sutherland and Marc Gascoigne.

WHITE DWARF
MAGAZINE



9

CITADEL MINIATURES

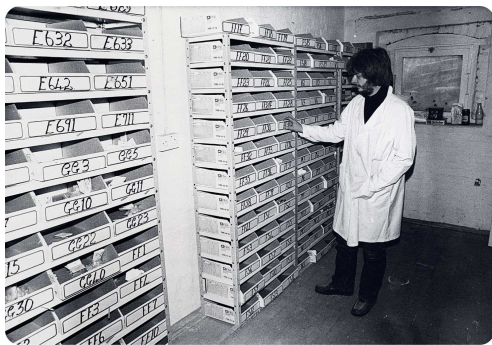




Now full time at Games Workshop, we were totally reliant on the company for our income, and therefore very motivated to expand the business and increase sales. Games Days always helped in that they were great for direct sales, community engagement and networking. We had thirty-two trade stands at Games Day 3, including Asgard Miniatures with their fantasy figure ranges which I had reviewed in issue 2 of *White Dwarf*. We talked briefly to Asgard's Bryan Ansell, himself a miniature figure sculptor and games designer, who co-founded the company in Nottingham in 1976. He also published a fanzine called *Trollcrusher*. Bryan requested a meeting with us and made the journey down to London in January 1978. He started off by telling us how impressed he was by the number of Giant Rat miniatures we had ordered from him since the review. We sold a lot of Giant Rats by mail order as they were very popular with D&D players. But that wasn't the reason for the meeting.

What Bryan really wanted to talk about was a collaboration whereby we would give him a contract to design and manufacture an exclusive range of miniature figures for Games Workshop. He told us he was the 'solution' to our miniatures problem. His proposal could not have come at a better time – we were importing most of our miniatures from the USA, which was both a lengthy and expensive business. We had just signed the UK rights for Archive Miniatures and were negotiating the rights for Ral Partha miniatures. Bryan was a confident, no-nonsense operator who knew his stuff and got things done. We liked his attitude and ambition and agreed a deal. It was the beginning of a long relationship, the ending of which we would never have guessed at the time. Bryan started off as he meant to continue, and it didn't take him long to get our miniatures into production. The Games Workshop advertisement in issue 9 of *White Dwarf* in October 1978 featured fifty Ral Partha miniatures for sale which were manufactured under licence for us by Asgard.

**Bryan Ansell, co-founder of Asgard
Miniatures and
Citadel Miniatures.**



checking Citadel stock.

Bryan Ansell

Point of sale display stands.



The manufacturing arrangement worked well. Sales were good, so good in fact that Steve and I wanted to start our own miniatures company. But we couldn't do that without help and expertise. We called Bryan to talk about it and he said that he was open to the idea of a partnership. We came to an agreement whereby the three of us would be equal shareholders in a new company. Steve and I would be board directors and Bryan would be managing director. With a deal agreed, Bryan officially left Asgard on 11 September 1978 and Citadel Miniatures Ltd was duly incorporated on 28 December 1978 with the registered office being at our Games Workshop address in Dalling Road, Hammersmith, West London. Bryan leased space at the Newark Folk Museum in Nottinghamshire for Citadel's operations.

We made the announcement in issue 11 of *White Dwarf* in February 1979 as being a collaboration between Games Workshop and Bryan Ansell. It read: 'Games Workshop and Bryan Ansell are proud to announce the formation of Citadel Miniatures Ltd to manufacture and distribute the most exciting new miniatures in the country, including Ral Partha. Citadel Miniatures will be run by Bryan Ansell, founder and designer of Asgard Miniatures. Along with Bryan Ansell himself, many new designers will be working on Citadel's own ranges, including the Fiend Factory range from the *White Dwarf* feature of the same name and a Fantasy Adventurers range, both designed for Fantasy Role-Playing gamers. Citadel Miniatures will also be manufacturing the complete Asgard range of figures. Citadel Miniatures will not be limiting their production to science fiction and fantasy figures. Many new ranges of historical wargaming figures are currently being planned. Watch this space for further news.'

Operating out of the Millers Park Folk Museum on Millgate in Newark, Citadel Miniatures began trading in April 1979, launching a range of 100 Ral Partha miniatures together with its own ranges of Fantasy Adventurers and Fantasy Specials, and a range of forty Fiend Factory miniatures from *White Dwarf*.



- FF1** The Fiend
- FF2** Slime Beast with Sword
- FF3** Hook Horror
- FF4** Crabman
- FF5** Phantom Stalker
- FF6** Giant Blood Worm
- FF7** Death Worm
- FF8** Volt
- FF9** Carbuncle
- FF10** Devil Dog
- FF11** Grell
- FF12** Assassin Bug
- FF13** Bonesnapper
- FF14** Cyclops
- FF15** Hill Giant swinging Club
- FF16** Giant Troll attacking with Spiked Club
- FF17** Minotaur



The first two ranges of Citadel Miniatures.

- FF18** Wraith
- FF19** Werewolf
- FF20** Goblins charging with Swords and Shields (3 figs.)
- FF21** Goblins attacking with Axes (3 figs.)
- FF22** Goblins firing Bows (3 figs.)
- FF23** Goblins advancing with Spears (3 figs.)
- FF24** Half Orcs in Chainmail with Swords (3 figs.)

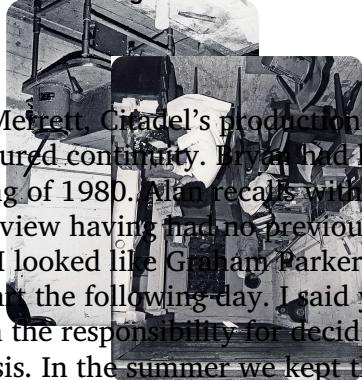
FF25 Half Orcs attacking with Swords (3 figs.)
FF26 Half Orcs in Plate Armour with Swords (3 figs.)
FF27 Half Orc with Spear mounted on Giant Tusker
FF28 Half Orc in Chainmail mounted on Giant Tusker
FF29 Half Orc in Plate Armour mounted on Giant Tusker
FF30 Zombie
FF31 Satanic Angel
FF32 Golem
FF33 Emperor Dragon
FF34 Chimaera
FF35 Manticore
FF36 Medusa
FF37 Stone Warrior
FF38 Giant Rats (3 figs.)
FF39 Amazon Berserker with Dagger
FF40 Berserker with Sword

With the advantage of editorial support and advertising in *White Dwarf*, Citadel Miniatures quickly became well known and popular amongst role-playing and fantasy tabletop gamers. The figures were liked because of their 'chunky' aesthetic, dynamic poses and fine detail, and offered gamers something a bit different to the usual static-looking figures of Citadel's competitors. Whilst most companies either sold figures loose from trays or in plain cardboard boxes, Citadel launched with the advantage of selling its miniatures packaged in plastic bags with branded cardboard headers which hung on spinning display units standing on shop counters close to the point of sale. Not content with this, Bryan soon changed the packaging to clear plastic blister packs which could be displayed on wall-mounted metal racks, which boosted sales significantly.

Our relationship with Bryan worked really well for almost two years before we began having some differences of opinion over resource allocation. Cash was tight. Bryan wanted us to invest more in Citadel whereas Steve and I wanted to ensure that Games Workshop also had sufficient working capital for games production and retail expansion. It was difficult to keep both divisions happy with the limited funds available. The company was still without outside investment. It reached the point when in early 1981 Bryan suddenly resigned out of frustration. This was not something we expected or wanted. Bryan was the best in the business. Who else would run Citadel? We knew very

little about manufacturing miniatures and the factory was 140 miles up the road. Nevertheless, whether it was pride or stubbornness on our part, Steve and I accepted his resignation and bought his shares. We consolidated the company and made Citadel Miniatures a wholly owned subsidiary of Games Workshop. On 1 April 1981, the entire ordinary share capital of Citadel was acquired by Workshop for the princely sum of £10,500.

The casting room.



Alan Merritt, Citadel's production manager, stayed on, which at least ensured continuity. Bryan had hired Alan as casting manager in the spring of 1980. Alan recalls with some amusement that he went for the interview having had no previous figure-making experience. 'Bryan told me I looked like Graham Parker of The Rumour and asked if I could start the following day. I said yes and was thrown in at the deep end with the responsibility for deciding which miniatures to cast on a daily basis. In the summer we kept the canal-side door wide open to try and keep the factory cool enough to work in. Many a miscast figure was tossed into the canal and this became a game between the employees as to who could pitch the casting furthest.' Alan quickly applied himself to the job and rose from casting manager to production manager when Citadel moved premises. We gave the top job to Duncan Macfarlane, who'd been hired as a potential successor to Bryan in January. We made him Citadel's general manager and he in turn hired Diane Lane as office manager. This turned out to be stroke of good fortune since Diane was in a relationship with Bryan.

Citadel performed to plan under Duncan's stewardship until stock problems started to occur. Citadel had launched a range of boxed 15mm Traveller miniatures in 1981 and sales were poor. The whole of the upstairs at Citadel was stacked with unsold boxes, only we didn't know about it. Alan was desperate to tell us about the situation but was worried he might lose his job for being disloyal. He managed, however, to convince Diane to phone us, reasoning that Bryan would look after her if she was sacked. But sacking either of them would have been the last thing we would have done. We needed their help. Following Diane's call, Steve drove up to Newark the next day to find out what was going on. Diane suggested we talk to Bryan, which we

did a few days later. It was an interesting conversation. Bryan said he would be happy to come back to Citadel but needed assurances that Citadel would receive a larger share of Games Workshop's working capital to invest in new ranges. After a bit of bargaining, we agreed a deal. It made sense for both parties and was the right thing to do.



The formidable team of Bryan Ansell and Diane Lane, who drove the success of Citadel and later married.

Bryan (middle, back row) and the Citadel team.



Bryan was re-appointed as managing director of Citadel Miniatures in 1982 with the company now owned by Games Workshop Ltd. Not entirely happy with the reorganisation, Duncan left in August to start *Wargames Illustrated* magazine. Back in charge, Bryan focused Citadel's production on fantasy figures, which was fine with us given our own commitment to fantasy games. His plan was to release monsters and character class figures like wizards, fighters and clerics which were in high demand among D&D players. Individual fantasy miniatures and boxed Dungeon Monsters Starter Sets sold well, and Citadel was soon back in good shape. All was going well until March 1983 when Bryan made an offer out of the blue to buy Citadel. After two months of haggling, we rejected his offer and he resigned for a second time in May. Not wishing to lose him, we offered Bryan a salary increase, a

four-year contract and a performance-related bonus. This did the trick, and he withdrew his resignation.

Citadel dominated the fantasy miniatures market, not only because Bryan knew which miniatures to make, but also because he hired the best figure sculptors in the business, including the Perry twins, Michael and Alan, whom I could never tell apart; Jes Goodwin; Bob Naismith; Kev Adams; and Nick Bibby. Citadel also bought out its competitors such as Chronicle Miniatures, owned by Nick Lund, and Marauder Miniatures, owned by Aly and Trish Morrison.

Bob Naismith joined Citadel in 1982 and remembers the good times the sculptors had there: 'We had a lot of fun at the studio in Low Pavement. I remember Jes getting upset with me because I wouldn't stop singing, and how poor old Nick Bibby developed terrible allergies to Milliput and Greenstuff which forced him into using Fimo. The creatures he made were just stunning even then. The Perry twins worked away from the studio but were always happy to come in and work on joint projects. Making model soldiers in the 1980s was a very fast and furious process. Citadel would publish several codes of miniatures per month – sometimes 150+ masters. Even with a team of sculptors that was quite hard to achieve. The main codes like fighters, wizards and the like were staples, and we would all end up specialising. I had a dabble at most of them. Every now and then a sculptor's style would "fit" with a specific code – the dark elves seemed to do that for me, and I made quite a few.'



Metal miniatures being taken from two-part rubber moulds.



Boxed sets assembly.



Bryan overseeing the manufacturing process.



By 1987 Bob was sculpting some of the earliest Space Marines and was key to the look of the first one. 'Well, I remember that everybody was pleased when I made the first limited edition figure, the Marine advancing with the non-bolter weapon. After that the ball started to roll – metal marines then conversions, then the plastic marines came along. This was a collaboration sculpting-wise between me, Jes (Goodwin), Aly (Morrison) and the twins (Alan and Michael Perry). We knew that Rogue Trader was on its way and all the designers had a chance to input on the design of the game and its world. Enjoyable times.'

White metal miniatures were expensive to manufacture because the rubber moulds didn't last long. That gave rise to another innovation introduced in 1985 – the plastic 'slotta' base into which a metal

miniature was inserted. Without the need for a metal base on a figure, the moulds lasted much longer. Seeing the benefit of plastic, Bryan wanted to make Citadel Miniatures entirely out of plastic but was put off by the prohibitive cost of the metal moulds, which would make the figures too expensive unless manufactured in large numbers. The problem was solved by a chance meeting at a trade show where Bryan met John Thornthwaite, an experienced plastic model manufacturer. John said he would be able to manufacture plastic figures at an affordable price for Citadel. Bryan tasked him with producing a range of *Fighting Fantasy* figures which Steve and I were keen to see put into production. The range was launched in 1987 and consisted of twenty-seven different figures divided into Heroes (Wizards, Barbarians, Knights, Dwarfs, etc.) and generic Monsters (Skeletons, Goblins, Orcs, Ogres, etc.) which came with interchangeable heads, helmets, weapons and shields. Unfortunately, the figures were disappointing for a number of reasons:

1. They bore little resemblance to the monsters and characters in our *Fighting Fantasy* books.
2. The mould restraints resulted in the figure poses being similar.
3. The type of plastic used did not hold paint particularly well.
4. Being 54mm scale, they were too large to use in gaming.

Packaged *Fighting Fantasy* Barbarian.



The *Fighting Fantasy* figures were not a commercial success and were soon discontinued.

Bryan Ansell recalls: 'I remember them not selling terribly well. We found out a lot of interesting things by making them though, and the experience led to us selling vast quantities of much smaller plastic models for Warhammer. Before our *Fighting Fantasy* experiment, we made only metal models.'

Ironically, they are very collectible today due to their scarcity. But one thing is certain – it was the *Fighting Fantasy* range that began the plastic miniatures revolution at Citadel.

BUILDING THE CITADEL

Bryan Ansell recalls how Citadel Miniatures was

founded and his time at the helm: 'I first met Ian and Steve when I was running Asgard with my two business partners. At Asgard, we had already reached a point where my old business partners were content with what we had achieved, what we were earning, but I wanted to go to the next level. They were never going to commit more time and effort or take any risks.

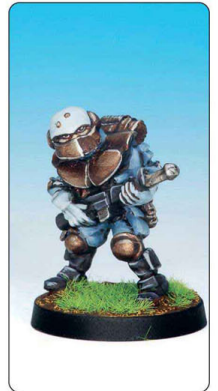
'At that time, there were very few people doing toy soldiers or games systems in a serious, businesslike way, so it's not surprising that Steve, Ian and I ended up working together. Shortly after we first met, we formed Citadel Miniatures as a separate company to Games Workshop.

'Each time that I resigned, it was about control and money for new projects. Steve was very cautious, especially where money and expansion were concerned. I always sensed that Ian would have taken more risks, but ultimately Steve and Ian had a business relationship that predated me. To them, Games Workshop was always going to be more important than Citadel.

'When Warhammer was produced by Citadel it changed everything.

'Working with early Citadel/Games Workshop was a very pleasant way to make a living. The company remained a nice size that allowed us to get interesting things done without bogging down too much in bureaucracy or internal conflict. A benign Realm of Chaos even. I had the opportunity to be at the centre of things, witness those exciting times of early growth close up, and work with many stubbornly idiosyncratic, talented and good-hearted people.'

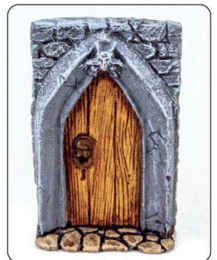






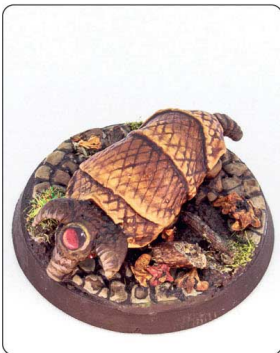












10

WARHAMMER





Bryan believed that Citadel Miniatures should provide customers with a free set of rules with their mail orders which would enable them to wargame with their purchases. Being a wargamer himself, Bryan reasoned that skirmish rules would promote the sale of regiments of fantasy miniatures rather than the sale of individual fantasy figures which players bought for use with role-playing games. His vision was for a fantasy wargame that would encourage players to use their entire collections to fight skirmish or mass battle games, and include a role-playing element for character progression and game-to-game continuity. The game would require the use of ordinary six-sided dice, because, as Bryan pointed out, they were what young players would already have in their Monopoly sets. The rules would need to provide statistics for all the miniatures produced by Citadel at the time, which included many D&D-type monsters that had been designed for role-playing games. Bryan decided that the name of the game would also need to feature the term 'role-play' in the strapline.

Work began on the rules, but as the scope grew, the plan to give them away for free was dropped. Bryan brought in Richard Halliwell to write the first draft and Rick Priestley to add content and edit it into shape. 'Hal' and Rick were old school friends who had co-authored the fantasy skirmish battle game *Reaper*, first published in 1978. Working on Bryan's initial concept, Hal worked on the basic mechanics for the game, while Rick designed the spell-casting system and contributed stats and rules for the bestiary elements. Bryan oversaw and directed the project and also worked on the rules, giving feedback and making modifications such as incorporating the split move phase.

Rick Priestley recalls how he became involved with Warhammer: 'Richard Halliwell and I had already designed a number of wargames, including a set of fantasy battle rules called *Reaper* published by the Nottingham Model Soldier Shop in 1978 and subsequently by Tabletop Games in 1981. We first met Bryan Ansell when we were trying to find a publisher for *Reaper*. We had hoped that Bryan's company Asgard Miniatures would be interested, but instead, Bryan helped us find a publisher via his contacts in the Nottingham wargames world.

'Before I joined Citadel, I worked as a freelance model designer with aspirations to make models and produce games for a living in some fashion. When the mail orders at Citadel got a little behind, Bryan would phone me up and ask if I'd help out. Gradually, it got so that I

was more or less working there full-time, and Bryan offered me a job. Initially, I was reluctant to accept it because I didn't want to abandon my dream of making my own models and games. On the other hand, the money wasn't bad compared to what you could earn making models in those days. So, in the end, I took Bryan up on his offer and became a fully paid-up staffer.

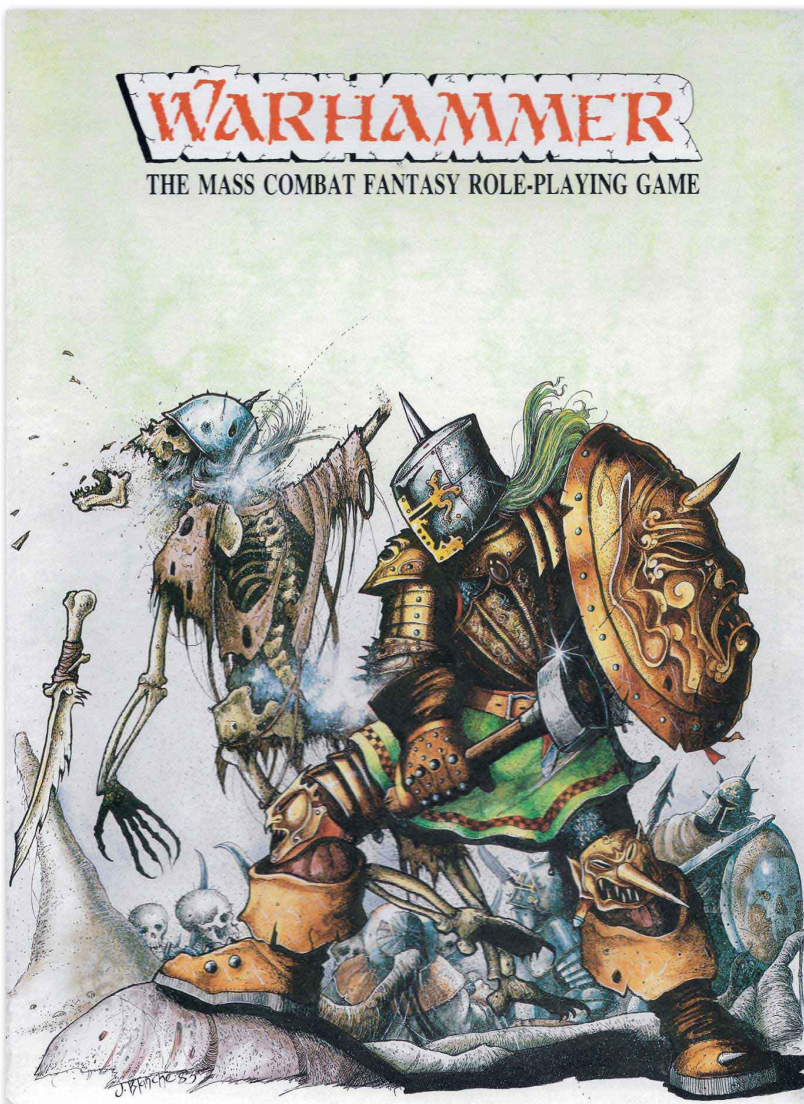
'The idea of writing a set of fantasy wargames rules was something that was talked about right from when I arrived at Citadel in 1982. This was conceived as a simple leaflet or flyer that would be given away with mail orders, with the intention of selling more toy soldiers – and specifically “regiments” of troops rather than individual models. It was soon realised this would be impractical and the idea never materialised, although I did put rules, stats and bits of background fiction into the monthly mail-order flyers after Warhammer was published. Bryan would always emphasise that game rules, dealings with customers and the whole presentation of Citadel should be “cheerful” and welcoming. I think the open, cheery and helpful approach which characterised our early efforts made Warhammer so accessible and owes a great deal to Bryan's guidance and influence.'

The new game was given a working title of Rune Hammer, which stayed with the project throughout its development. This was eventually changed to Warhammer so as not to be confused with Chaosium's RuneQuest which Games Workshop published in the UK under licence. Commenting on the name change, Rick Priestley said, 'I don't know who came up with the Warhammer name. I recall it was a conversation round a desk – and to be honest not a great leap of imagination either – and so the game became Warhammer.'

With the design credited to Bryan Ansell, Richard Halliwell and Rick Priestley, and its iconic 'Harry the Hammer' box cover art by John Blanche and internal art by Tony Ackland, Warhammer was published with the lengthy sub-heading 'The Mass Combat Fantasy Role-Playing Game', copyright 1983 Games Workshop. Its launch was announced in a full-colour advertisement in issue 41 of *White Dwarf* in May 1983.



Warhammer internal art by Tony Ackland.



Warhammer box with cover art by John Blanche.



Warhammer internal art by Tony Ackland.

This was at a time when Games Workshop was in need of a marquee title of its own. With the D&D exclusive distribution rights lost in 1979, board games such as Talisman, Judge Dredd and Apocalypse, and licenced RPGs such as Call of Cthulhu, RuneQuest and Traveller had helped Workshop through its transition period. But Warhammer was the gamechanger around which our company would ultimately pivot and scale its business to new heights.

Only 3,000 copies of the first edition were printed and they quickly sold out despite several flaws in the rules, which Rick Priestley described as ‘numerous and entertaining’. Reacting quickly to its success, Bryan instructed Rick and his production team to rewrite and reformat the rules. The second edition was to not only improve and expand the rules but also have colour covers on the three rulebooks, cardboard cut-outs for playing the scenario and a bookcase box the same as Games Workshop games.

The Rick Priestley-authored second edition featured an introductory scenario – ‘Magnificent Sven’ – which was conceived by Richard Halliwell. The new box art was again by John Blanche and the book covers were by Blanche and Tony Ackland. The internal illustrations

were by Blanche, Ackland and Dave Andrews and the cardboard characters were also by John Blanche. The design and layout was by Joanne Podoski. Improving gameplay and production values as soon as a product became viable was Bryan's way of operating which is why we got on well with him. From the early days of *Owl & Weasel* transforming into *White Dwarf*, investing in success became our modus operandi.

WARHAMMER – FIRST EDITION

Rick Priestley: 'The first edition was produced in our Millgate office in Newark – the first Citadel studio – which was in the downstairs front section of an old pub. The building was owned by Bryan's friend, Chris Healey, who was gradually renovating it one part at a time. Having completed the front as "offices", Chris was keen to rent it out. The office had a coal fire... the smoke and soot played havoc with the Rank Xerox. The engineer who came in to service the machine was in awe of the filth and suggested we have a chimney sweep look at it. Tony and I once managed to set fire to the chimney... but that's another story.'

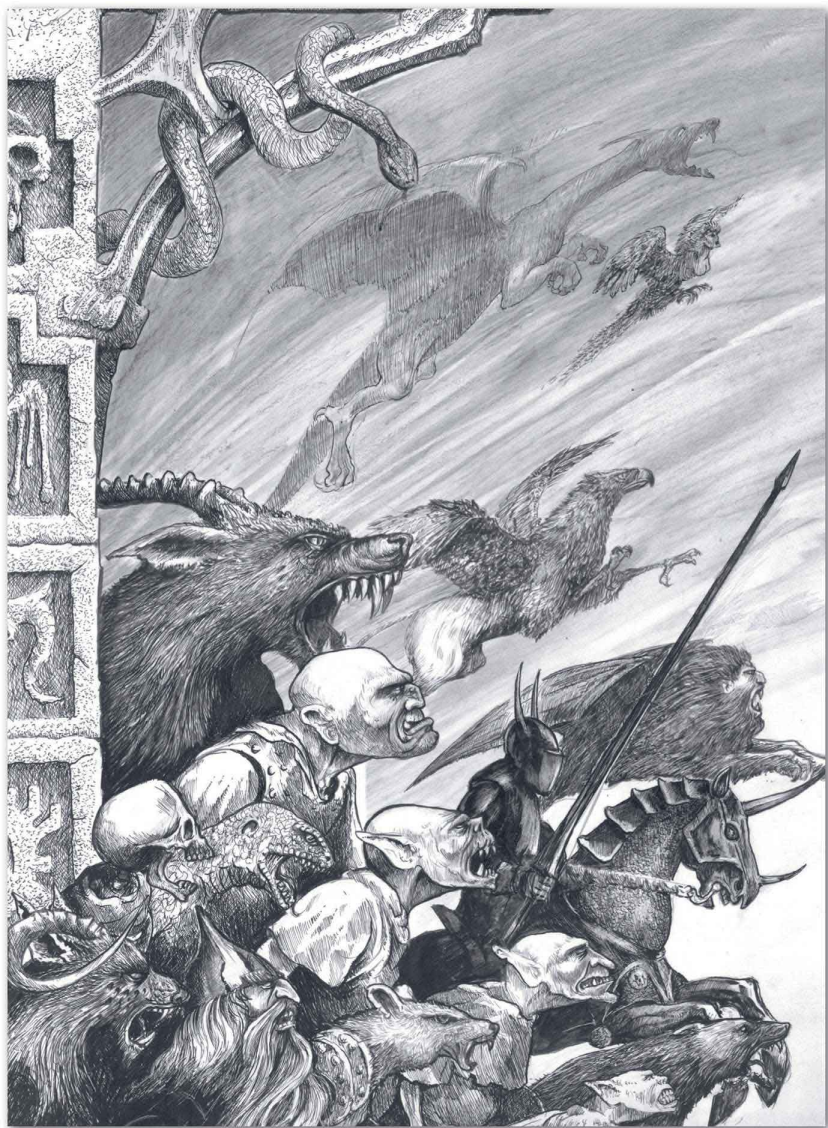


Rick Priestley hard at work on Warhammer.

Whilst Warhammer did not have a direct antecedent, it did draw on Bryan's published wargaming rules, Laserburn, and Rick's fantasy battle rules, Reaper. Reaper in turn drew elements from well-established historical wargame rules, most notably the Wargames Research Group Ancients rules which Rick and Hal had played together for six years. They evolved their own fantasy versions set in Middle Earth, Robert E Howard's Hyboria and eventually their own

world inspired by the crossover fiction of Michael Moorcock and Philip José Farmer. Fantasy with a large dollop of science fiction would go on to steer Warhammer towards what would become Warhammer 40,000. It is remarkable just how influential science fiction and fantasy authors were in inspiring games designers. Gary Gygax often talked about how the works of Jack Vance, in particular *The Dying Earth*, Robert E Howard, Michael Moorcock, Philip José Farmer, Roger Zelazny and others had inspired and influenced him in designing Chainmail and ultimately D&D.

Steve and I were very supportive of Warhammer from the start because (a) it was a boxed game, (b) the intellectual property would be owned by the company, and (c) it would help make up for the loss of the D&D licence. However, our Games Workshop production staff in London were less impressed by the first edition because of the errors in the rules and the production values not being as high as in Workshop products. But over time, Warhammer would evolve and improve thanks to Bryan's personal support for it and Rick Priestley's writing skills. And when TSR (UK) closed down *Imagine* magazine, Jim Bambra, Mike Brunton, Phil Gallagher and Paul Cockburn left to join the design team working on Warhammer Fantasy Role Play. There was no stopping Warhammer's continued success now.



by Tony Ackland.

Art



Art by Tony Ackland.

WARHAMMER – SECOND EDITION



Rick Priestley: ‘I produced updates to the rules which had appeared in either the Citadel Compendium or Citadel Journal, or which had been published as a separate erratum sheet included in the box. The second edition was a tidied-up version of the first edition. We dispensed with some of the role-playing elements and concentrated on what had been perceived to be successful.

‘Whenever I wrote Halliwell in the credits for early Warhammer material I always changed one of the ls in his name to an exclamation mark. It was a private joke. Hal always complained I used too many exclamation marks. He was entirely correct.’

Bryan describes his creative contribution to Warhammer: ‘The basic concepts behind the Warhammer Worlds, the Realm of Chaos, the Orks and the Confrontation world of Necromunda were all mine. I developed them sufficiently so that other people could fill in the gaps. I came up with enough of the basic mechanics for the games systems to run on to get them off the ground. All the ideas took me a couple of years of work to develop to bring them to a state where others could take over.’

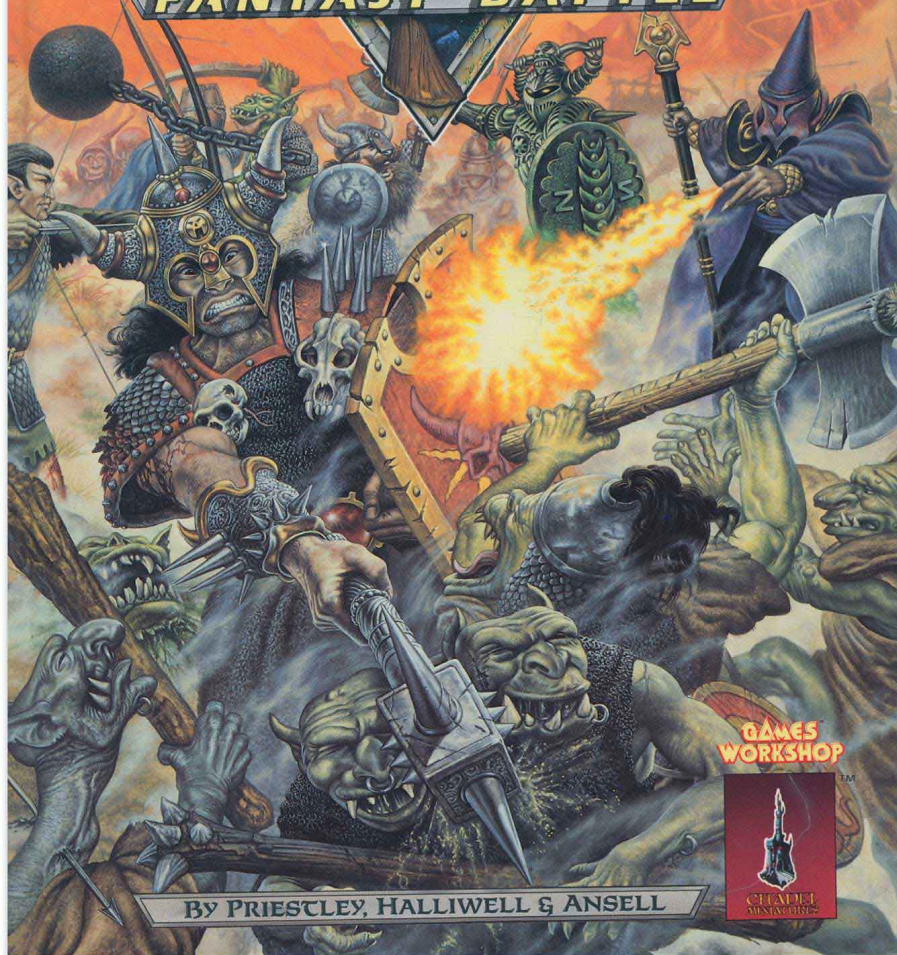
Citadel moved to a new site at Eastwood, just outside Nottingham, in July 1984, and the second edition of Warhammer was released not long after. Next came the supplements and the add-ons before the release of the all-conquering Warhammer 40,000: Rogue Trader by Rick Priestley which was released in 1987. Edited by Jim Bambra and

Paul Cockburn, the contributors to this epic publication were Bryan Ansell, Jim Bamba, Nick Bibby, John Blanche, Jes Goodwin, Alan Merrett, Aly Morrison, Trish Morrison and Bob Naismith. The awesome Space Marine cover was painted by John Sibbick and there were another twenty superb artists used for the internal art and design. Warhammer 40,000 would become the most important product ever in the Games Workshop portfolio. It literally was a game changer. Such is the importance and value of the brand today that Games Workshop retail stores everywhere are being rebranded as Warhammer stores.



WARHAMMER

FANTASY BATTLE



BY PRIESTLEY, HALLIWELL & ANSELL

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WARHAMMER

ROGUE 40,000 TRADER



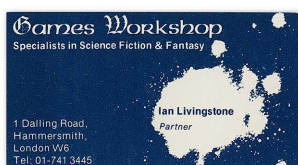
By **Rick Priestley**



11

DALLING ROAD





Business meetings at the Breadbin were always a bit of an embarrassment. It was virtually impossible to sit down due to lack of space. I remember when Bryan Ansell first visited us, we had to have the meeting in the courtyard. Our tiny office was bursting at the seams with boxes of games and racks of miniature figures. Whilst mail orders were good, trade sales were slow because few retailers were prepared to commit to large orders. One reason they cited was that they thought role-playing games were a fad and they didn't want to be left with dead stock in their shops when the fad was over. Another reason given was that they didn't have the time to understand RPGs which required specialist knowledge about supplements, miniature figures, additional rulebooks and playing aids. Frustrated by their lack of commitment, Steve and I decided that rather than move to a larger office, we should open our own shop to act as a flagship store for role-playing games. And since our landlords were estate agents, they would be able to find us a shop with a rent we could afford.



**Top to bottom: Ian, Albie,
Steve and Vicki.**

**Games Workshop's first retail outlet
in Dalling Road, West
London.**



Ian, Steve and staff outside their new shop.

We didn't need to be on the high street or require passing trade. We were counting on a Games Workshop retail shop being a destination, one which customers would be prepared to travel to even if it was slightly inconvenient. The estate agents came up trumps with a shop at 1 Dalling Road in Hammersmith, West London. It was a two-storey glass-fronted building located just off the high street and near a Tube station. It was hardly modern, but it was perfect for what we wanted. The ground floor was a decent-enough size for a shop, and the first floor was big enough to be our office, production studio and stock room rolled into one. We took possession in March 1978 and got an unexpected bonus when we discovered that there was a private school nearby with children armed with plenty of pocket money and a love of D&D.

We appointed Trevor Graver as temporary manager of the Dalling Road shop and advertised the date of the official opening in issue 6 of *White Dwarf*: the big day was going to be Saturday, 1 April 1978. Even though we'd advertised several opening-day bargains on offer, including six copies of D&D for 50p each and one copy of *Empire of the Petal Throne* for £1, we had no real idea what sort of response the announcement would generate. We were concerned that the opening might turn out to be a non-event with just a few customers turning up. We needn't have worried. On that damp, grey April morning, there was a queue of more than 100 enthusiastic gamers waiting patiently for the shop to open. Some people had been waiting for many hours. It was a memorable day. I took down the names of the people at the front of the queue to report on the opening in issue 7 of *White Dwarf*. They were Oliver McDonald, David Coast, John Pope, Jonathan Barrett, Stephen Nigel and Peter Coles. It was a fantastic day, and everybody who came that day seemed to enjoy themselves and went home happy. Steve and I were ecstatic.

Thankfully, our shop wasn't just a five-minute wonder. More and more people travelled from far and wide to pay us a visit. Trevor was a brilliant salesman even though he hadn't had any previous retail experience or formal training. His knowledge of hobby games was second to none, and sales steadily increased. We made it company policy in future not to hire retail staff who had previously worked for traditional high street stores unless they were knowledgeable about hobby games. We would try to hire gamers like ourselves who were

passionate about the games they were selling. They had to be able to talk enthusiastically about the games and teach people how to play them, recommend miniatures to buy, give miniatures-painting tips and organise game-playing sessions. The policy worked well. Whilst some of our retail staff might have looked like Visigoths, their knowledge and passion kept the cash tills ringing. Customers loved the Games Workshop 'experience' of being able to talk about their hobby with knowledgeable staff. Whilst Games Workshop Group plc is a much more professional entity than the Games Workshop of our era, the customer-focused hobby games experience is very much in evidence today.



Steve and GW staff.



Games Workshop's Dalling Road shop official opening on 1 April 1978.

Games Workshop

have moved and are proud to announce the opening of their new shop at
1 DALLING RD, HAMMERSMITH, LONDON W6 (Ravenscourt Park tube) on
Saturday April 1st at 10.00 a.m.

Tel: 01-741 3445

Come and see the largest selection
of **science fiction** and **fantasy**
games and figures in the Universe!

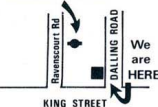
OPENING DAY SPECIAL OFFERS

Empire of the Petal Throne	£47.50	£1.00	One only
Dungeons & Dragons (Boxed)	£7.50	50p	Six only
Battle of the 5 Armies	£6.25	£4.00	All day
Polyhedra Dice Sets	£1.50	£1.00	While stocks last
Archive Figures		25% off	

+ lots of surprise bargains!

Every customer gets a free 'I'm a Wargamer' badge!

Ravenscourt Park tube



Our new shop stocks all SF/F games and rules from:

TSR Hobbies Inc, Fantasy Games Unlimited, The Chaosium, Judges Guild, Fantac Games, The Little Soldier, Attack, Fact & Fantasy Games, Creative Wargames Workshop, Lou Zocchi, Ursine Engineering, Eon Products, Metagaming Concepts, GDW, and more.

Our new shop stocks all SF/F miniature figures from:

Archive, Der Kriegsspieler, Minifigs, Greenwood & Ball, Asgard, Barry Minoit, Heritage, Oracle, Dragon, Wargame Publications and more.

Our new shop stocks wargames from:

Avaton Hill, SPI, TSR, etc. and our range is constantly expanding.

NEW

High quality 8-sided dice, one black and one white. The pair only 50p.

Wizard the new microgame from Metagaming

Imperium, the new game of interstellar warfare by GDW £2.75

54mm 'Star Trek' figures £9.75

figures send SAE for lists

PRICES INCLUDE P&P

SF/F GAMES

D&D Rulebook	£2.50
D&D Boxed Set	£7.50
Chivalry & Sorcery	£6.50
Traveller	£7.95
Cosmic Encounter	£7.25
Metamorphosis Alpha	£3.40
Battle of Helm's Deep	£2.40
City State of the Inevitable Overlord	£8.50
Wilderlands of High Fantasy	£6.25
Lords & Wizards	£7.95
Ogre	£1.99
Dungeon!	£6.95

TRADE ENQUIRIES WELCOME
 PRICES INCLUDE P&P

NEW

TO FANTASY GAMING?

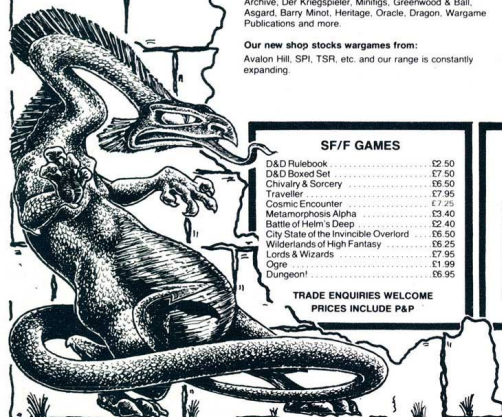
Send 30p in stamps + a large stamped (9"sq.) addressed envelope for our introductory package containing:
 Our 20-page illustrated catalogue
 Games Price list
 Figures Price list
 D&D Introductory Article
 Details of 'White Dwarf' magazine
 Current new products lists (if available)

MAIL ORDER CUSTOMERS

All mail sent to our old address has been forwarded.

Please send all future orders to the address above.

For mail order price lists please send a SAE.



Games Workshop

1 Dalling Road, London W6

Tel: 01-741 3445

Please mention WHITE DWARF when replying to advertisements

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PLAY TOGETHER, STAY TOGETHER

More conventional role-playing sessions took place after work, as Andy Slack remembers: ‘For some reason I was never in Albie Fiore’s D&D game, though I was envious of those who were; The Halls of Tizun Thane in issue 18 of *White Dwarf* was a throwaway scenario he wrote to bring a few new players up to the same level as his regular group, and the troglodyte caverns at the bottom of it led to the main dungeon in his game world. I was particularly intrigued by the flooded level one had to navigate using magically propelled surfboards, and the clues scattered about that could be decoded in multiple different ways depending on what else you knew. I did get to play in Trevor Graver’s Traveller campaign though, and I look back on that fondly; a heady mixture of official GDW products, ideas borrowed from the 2000 AD comic, and Trevor’s imagination. Good times.’

We used to run game sessions in the office after work, sometimes hosting journalists who wanted to learn more about RPGs. Giving journalists a positive view of the hobby was helpful, and not just as a way to promote our products. In the late 1970s and early 1980s there were people claiming that playing role-playing games was a gateway to Satanism, later referred to as the ‘Satanic Panic’, and there were occasional demonstrations against ‘war toys’ outside Dalling Road.

When Trevor opted to go back to doing trade orders in the autumn of 1978, we hired Peter Darvill-Evans as interim manager of the shop. Peter recalls how it came about: ‘I was in charge of Games Centre’s fledgling wholesale business and got to know Ian and Steve when they

were delivered copies of *Dungeons & Dragons*. I already knew Albie Fiore when he was the editor of *Games & Puzzles* and I was a member of the panel of game testers and reviewers writing articles for the magazine. But when Albie left Games Centre to join Games Workshop, I soon followed, effectively headhunted by Ian and Steve, to manage the Dalling Road shop.'

We soon promoted Peter to be in charge of trade sales and hired Colin Reynolds as shop manager. Colin remembers how he got the job: 'I saw an advertisement for a manager for the Dalling Road shop in *White Dwarf* 7 in 1978. I applied and was offered the position, but the salary being offered was less than I was getting where I was (which was in the Harrow Civic Centre, a short walk from home) so I turned it down. A short while later I somehow found out that the position still hadn't been filled, so I applied again as I was really, REALLY bored where I was working. At the same time, I'd been for an interview with British Telecom to work on their new-fangled teletext thingy... I was offered that job and was all set to take it. But then I was invited to interview again for the Dalling Road position. I thought "what the heck" and decided to go for it even if Steve and Ian couldn't afford to increase the pay offer. On the day of my interview, I was really sick with some dreaded lurgy. I phoned to say that I couldn't attend and asked if they could make a decision based on my earlier interview. I didn't hear anything more until the Saturday before the Monday on which I was supposed to start my new job at BT. A telegram arrived telling me I'd got the job and could I start work on Monday. I decided I could. The very first week at my new job, I managed to destroy the kettle by turning it on without checking if there was any water in it. I felt sure I was going to get fired!'

On Saturdays, the shop was run by Tim Olsen, who took over as manager in 1979 when Colin unfortunately had to take a few months off following a series of operations. Steve and I often worked in the shop on Saturdays. We made it our business to talk to our customers to better understand their likes and dislikes. It was also fun to listen to them recounting their D&D adventures, which were usually about their much-loved player-characters perishing at the hands of some hideous monster or falling through a trap door and landing in a snake pit. I enjoyed talking about my D&D adventures too, but never in the detail that some of our customers did. There was one particular enthusiast whom we had to dodge for fear of being trapped for half an hour listening to his minute-by-minute account of how his tenth-level magic

user had had a narrow escape from a Beholder. We nicknamed him Mind Flayer after the D&D monster of the same name. He had an encyclopaedic knowledge of every monster, character class and item in the game and probably knew more about D&D than Gary Gygax himself.

Colin Reynolds.



Saturday staff.



Coverage in the local press.

However, my most memorable meeting with a customer was not with one looking to buy a copy of D&D. While we stocked every RPG and supplement known to mankind, we also stocked board games from Avalon Hill and other companies. On this particular Saturday, I recognised a famous gentleman who was scanning the board games shelves. Unable to find what he was looking for, he came over to the counter and politely asked, ‘Can you please tell me where I might find Source of the Nile?’ ‘I thought you might know where that is,’ I replied, with a poor attempt at humour. The great man graciously smiled. It was Sir David Attenborough, who had come in to buy the Source of the Nile board game by Discovery Games. He bought two copies.

Having a retail outlet certainly helped with cash flow. I recall giving a magazine interview with a journalist who praised our ‘vertically

integrated' business model, i.e. we published our own magazine (*White Dwarf*) to promote the sale of our own products (games and miniatures) in our own shops (Games Workshop stores), generating high-margin revenue upfront to pay our suppliers (print costs, alloy, etc.) to facilitate cash-positive growth. I couldn't bring myself to tell him that 'vertical integration' was a term that meant little to me at the time. The truth is we wanted to open our own 'flagship' store because of the reluctance of the retail trade to stock our products in a meaningful way. It was a case of needs must.

Ian and Steve in the shop.



Customers browsing.



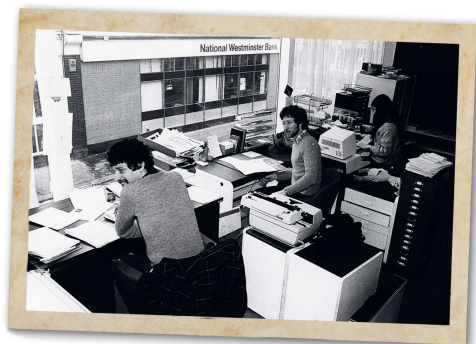
TREVOR GRAVER



Trevor Graver remembers how he got the job: 'I answered an advert in the classifieds in issue 3 of *White Dwarf*. It was October 1977 and I applied because it looked like a job I would love as I was a keen wargamer and Dungeons & Dragons dungeon master. There was an interview, but I think I got the job on the spot. I did the mail orders, trade orders, *White Dwarf* subs, and sold stuff in the Breadbin and Dalling Road.'

The Commodore PET office
computer.





and Vicki.

Albie, Steve



**Trevor Graver
serving the first customers on opening day of the Dalling
Road shop.**



Steve at work.

Albie Fiore and Robert Owen.



ALL THE FUN OF THE FAIR

Whilst we advertised our games in *White Dwarf*, it wasn't easy to make contact with potential trade customers. So, we took a small stand at the British Toy & Hobby Fair when it moved to Earls Court in London in 1979. We took the plunge and paid extra to be on the ground floor to be near all the big toy and games companies. We had our trade show mascot Humphrey the dragon with us to help attract customers to the stand. It worked, but it was often a long and fruitless task trying to explain what a role-playing game was to toy shop owners who were more used to selling Monopoly and draughts. But we picked up enough new customers to judge the toy fair a success and it became an important trade show for us.

Even though the space on the ground floor was more expensive than on the first floor, we believed it was worth paying more to be there. There were several 'one man band' companies upstairs manning small booths, a line of which became known as 'Death Row'. Their mission was to sell games that they had self-published, and all spoke with absolute certainty that their game was going to be 'the next big thing'. They typically printed 5,000 copies of which 4,900 copies remained unsold in their garages for years. If we hadn't had D&D in our line-up, we might have suffered the same fate.

Boosted by our success at the Toy & Hobby Fair with imported and licensed products, coupled with the increasing volume of trade sales overall, we felt that the time had come to launch our own range of games, especially since we needed to replace D&D long-term. They were the incentives we needed to set about commissioning our own range of board games to publish.



Steve and the office cat.



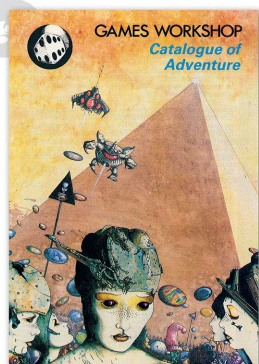
FUN IN THE SUN

Almost everybody who worked at Games Workshop in the 1970s enjoyed playing games together, and not just RPGs and board games. Steve and I were baseball fans, having developed a love of America's national sport after going to games while we were in the USA. After bringing back nine softball gloves, two bats and some softballs from the trip, we formed two teams to play friendly games of softball in London's Regents Park. I called my team The Rats after Frank Zappa's Hot Rats album, while Steve's team was called The Warriors. Steve even made a set of player cards using photos of Games Workshop employees and friends.

12

**THE BRITISH EMPIRE
STRIKES BACK**





Steve and I worked upstairs at Dalling Road during the week, running trade sales and publishing. The circulation of *White Dwarf* was increasing, and by issue 7 it had more pages and a full-colour cover. I badly needed help with production. We were fortunate to hire the former editor of *Games & Puzzles* magazine, Albie Fiore, who joined us in the summer of 1978. He immediately made a big impact on issue 8 of *White Dwarf*. A jovial and charismatic personality, Albie was a brilliant D&D dungeon master. He was also a very talented writer, creative designer and graphic artist. Not only did he manage the production of *White Dwarf*, he also designed our D&D Character Sheets and Dungeon Floor Plans and produced all the RPGs we published under licence, including D&D, AD&D, RuneQuest, Traveller and Call of Cthulhu. He managed the mammoth task of producing the Fiend Folio and, thereafter, the first four original Games Workshop board games: Apocalypse, Doctor Who, Valley of the Four Winds and Warlock. Before we produced our own board games, most of the hobby games being played in the UK in the late seventies came from the USA from companies such as Avalon Hill, TSR, SPI, Steve Jackson Games (owned by Steve Jackson in the USA and not to be confused with Games Workshop's Steve Jackson), Mayfair Games, Fantasy Games Unlimited, Metagaming, Task Force Games, Eon Products, West End Games, Games Designers' Workshop, Chaosium and others.



**Games Workshop's D&D
Character Sheets illustrated by
Alan Hunter.**

DUNGEONS & DRAGONS™

CHARACTER SHEET

NAME _____

SEX/RACE

CLASS

LEVEL

ITS A.C.

LANGUAGES SPOKEN				

WEAPON PROFICIENCY:

STRENGTH

Hit Prob.

Damage Adj.

Wt. Allowance

Open Doors

Bend Bars

INTELLIGENCE

Know Spell

Min. Spells/Lev.

Max. Spells/Lev.

WISDOM

Spell Bonus

Spell Failure

Magic Att. Adj.

CONSTITUTION

Hit Pt. Adj.

Res. Surv.

Syst. Sh. Surv.

Magic Att. Adj.

DEXTERITY

React/Att. Adj.

Defense Adj.

THIEVING ABILITIES

Pick Pocket

Open Locks


CHARISMA

React. Adj.

Max. Henchmen

Loyalty Base

ATTS/MELEE
(Vs > 1HD)

A black rectangular label with rounded corners. The text "WT. CARRIED" is printed in white, bold, sans-serif capital letters at the top. Below the text is a large, empty white rectangular box for handwritten entry.

This image shows a blank page from a notebook titled "SPELL BOOK". The page is divided into three vertical columns by two lines. Each column contains ten horizontal rows, creating a grid for writing. The paper has a slightly aged, off-white appearance.

Find/Remove Traps	Move Silently	Hide in Shadows
Hear Noise	Climb Walls	Read Languages

[illegible][illegible]

GOLD
Initial

[illegible][illegible]

We gained a lot of experience publishing games under licence, which made the decision to publish our own games that much easier. We decided on an initial launch of four board games. We contacted designer Mike Hayes about publishing *The Warlord*, Steve's favourite game which he'd discovered whilst at Keele University. We reached agreement with Mike to publish a smaller version of his classic game and renamed it *Apocalypse*. The second game was *Doctor Who*, based on the famous BBC TV series for which we were able to negotiate a licence to publish. The game was designed by Derek Carver, who was a friend of mine and owner of a large collection of board games. The third game was a two-player fantasy wargame called *Valley of the Four Winds* which was designed by Lew Pulsipher and based on a range of miniature figures produced by Minifigs in 1978. To help promote the game, we published a specially commissioned *Valley of the Four Winds* short story which we serialised in issues 8 to 12 of *White Dwarf*. The fourth title was a 2–6 player arena spell battle card game called *Warlock* which was designed by Bob Connor. The cards were illustrated by Russ Nicholson, whom we made our first-choice artist for the internal illustrations of *The Warlock of Firetop Mountain*. Russ's line drawings in our book were incredibly detailed and atmospheric, and set the standard for the *Fighting Fantasy* series for years to come.

HUMPHREY THE DRAGON

 **D&D Character Sheet**
designed by Albie Fiore.

The annual British Toy & Hobby Fair became the main trade convention where Games Workshop could market its products to toy shop chains and large high-street retailers. Humphrey, named after Humphrey Leadbitter who made our papier-mâché dragon, became the company's mascot and always attended the show with us.

QUEST FOR THE RED BOX WARLORD

PART 2

by Steve Jackson

As Games Workshop prospered, we expanded into publishing our own games. In 1980 we launched a range of four boxed titles, and one of them was Apocalypse, a rework of the second blue box version of The Warlord. Mike Hayes had changed the game considerably with the blue box version, introducing sea areas and super missiles. Personally, I always preferred the pure-and-simple original design to the later versions. Albie Fiore, who was head of games production, Ian and I had many arguments about which version of Warlord would become Apocalypse.

By now the red box version was long out of print. Foolishly, I had never kept a copy. It just didn't seem necessary at the time. After all, I still had my original hand-made version from Keele. But this was a tragic mistake. I desperately tried to find the game to play with our Games Night group. It was then that I remembered I had stored my hand-drawn Warlord boards in the loft of a previous house and forgotten all about them during the move.

I was devastated. I called round all the second-hand dealers I knew. Theo and Paul at Games, Games, Games ran a Help Wanted advert for me in the magazine. I tried Internet gaming sites and eBay. There were a few false alarms – people selling 'Warlord' games which weren't the Mike Hayes one; or people offering the blue box version. I even phoned Mike himself. He searched the house but couldn't put together a complete set from his remaining components. I was coming to the conclusion that this was a hopeless pursuit. Until Spiel '99 in Essen.

The Essen Game Fair is the largest board games show in the world. Spread over several vast halls, a large area is set aside for second-hand games dealers. Ian and I regularly made the trip to Essen to buy new German games for the Games Night group, and to indulge a little games nostalgia amongst the second-hand stalls. It was Thursday, 21 October and I was browsing the used game stalls, ever hopeful of coming across that big red box...

Suddenly I stopped in my tracks. A UK games trader, Second Chance Games, had shelves packed with obscure titles, many of which I remembered fondly from the Games Workshop days. But perched high on a shelf in the corner was a large red box. The Warlord! There it was!

Trying to keep cool, I took the game down off the shelf. I anticipated a price of around 250–300 DM (£75–100). The price tag read 450 DM (around £150). I opened up the box. The contents were in pretty good condition, but one set of counters was missing. Room for a little bargaining, perhaps? After some discussion, Andy Ashcroft, owner of Second Chance Games, agreed to drop the price to £125 and we shook hands.



When Ian learned of my purchase, he was crestfallen. He already owned a copy of red box Warlord, which he'd had the foresight to take from Games Workshop stock many years ago. No longer would he be able to gloat about owning the only copy between us of my favourite

game! But sadly, my good fortune had also ruined a nice little surprise he had been planning for me. Unknown to me, Ian had bought a red box Warlord from another dealer six months earlier which he was going to give me for my fiftieth birthday. It would have been an amazing present.

But at long last my quest was over. I had found my copy of the original red box Warlord. At £125, it wasn't cheap. But then this game holds so many personal gaming memories that I have to consider it a bargain. And, I hope, it gave Second Chance Games a tidy profit. So how much would I have paid for it? Sorry, that'll always remain a secret...

As a postscript to this story, I must just relate one of Andy Ashcroft's comments during the price negotiations which made me chuckle. 'Sorry,' he said. 'I can't go any lower than £125. This is a very rare game. I've already been offered £115 by another dealer. And I've heard that Steve Jackson is looking for this game...'



Steve and I were proud of the fact that we had launched our own board games to compete with the American imports. We advertised the range under the tongue-in-cheek banner headline 'The British Empire Strikes Back', a reference to the recently released second film in the original Star Wars trilogy. But the adverts in *White Dwarf* attracted the attention of another empire who took the matter a bit more seriously. Out of the blue, we received a cease-and-desist letter from legal representatives acting on behalf of Lucasfilm. What we thought was a bit of innocent fun had not amused the company's intellectual property guardians. However, by the time we received the letter, the advert had been running for six months, and it was time for a change anyway. Not wishing to take on the lawyers of a US corporation with deep pockets, we simply stopped printing the advert. We did think their approach was a bit harsh, especially since we were instrumental in launching the career path of Iain McCaig who, after his commissions at Workshop

and *Fighting Fantasy* gamebook covers, went on to work for George Lucas and created Darth Maul for *The Phantom Menace*. I like to think that Zanbar Bone, the main adversary in *City of Thieves* so brilliantly painted by Iain for the Puffin Books cover, and Darth Maul are distant cousins.



'The British Empire Strikes Back' advertisement.

While our plan was to increase the number of our own games, we still wanted to continue publishing games under licence. But only the best games. For example, we came to an agreement with Eon Products in the USA to publish three of their most popular games under licence: Cosmic Encounter, Kings & Things, and Quirks.

Encouraged by having sold 5,000 copies of each of the first four board games, we gave Albie the green light to increase the range over the coming years. These included Talisman, Warrior Knights, Judge Dredd, Battlecars, Railway Rivals, Blood Royale and The Warlock of Firetop Mountain. Albie was absolutely key to making the Games Workshop range of games a success, but not wishing to move to Nottingham when Games Workshop relocated its operations under the management of Bryan Ansell in 1986, he left the company to become a freelance games and puzzles designer. Sadly, he passed away in 2009 following a long illness.

JUDGE DREDD

The Judge Dredd board game was published by Games Workshop in 1982. Not only was it was a great licence to secure, I was also a huge Judge Dredd fan which is probably why I wanted to design the board game in the first place. Having in-depth knowledge of Mega-City One and the world of Dredd inspired me to develop an authentic game which I hoped would appeal to Dredd fans. I concentrated on capturing the characters and craziness of Mega-City One in an easy-to-play crime-fighting game where you could even arrest Judge Death for littering.. It was an absolute pleasure to work with Brian Bolland and Ian Gibson on the design of the board and the box as they were arguably the two most famous artists working on the Judge Dredd strip in the weekly *2000 AD* comic.



BATTLECARS

After Judge Dredd, I designed Battlecars (published in 1983) with the help of our in-house artist and designer Gary Chalk, who recalls how he got the job at Workshop: ‘It was pretty rare in those days to be an illustrator who knew something about games and role-playing. Games Workshop was really the only company in Britain which was producing and supplying the ever-growing army of fans with fantasy stuff. Hell, I’d bought my copy of Dungeons & Dragons and my peculiar dice in their very own shop! So, in a spirit of “What have I got to lose?” I approached them for a job and, somewhat to my surprise, I got an interview. “Why should we give you a job?” Ian Livingstone asked, and I said, “Because it would mean that I wouldn’t end up working for one of your competitors, and you’d be able to use all my ideas.” After some more chasing around the bushes, it was agreed that

I would be taken on for a modest rate of pay “on probation”. If I was productive and kept my nose clean, he would give me a proper contract and a decent rate of pay. I accepted the offer. I started work on Ian Livingstone’s Battlecars game, helping with the design and doing all the component art.’

Having great art on the covers of board game boxes and *White Dwarf* was always a priority for us, and we went to great lengths to find talented UK fantasy artists. We commissioned some of the best in Chris Baker (Fangorn), Chris Beaumont, Alan Hunter, Russ Nicholson, Iain McCaig, Les Edwards, Chris Achilleos, Brian Bolland and John Blanche. But for Battlecars, I turned to renowned science fiction artist Jim Burns to paint the box cover. Nobody paints vehicles like Jim. His work is incredible. It is beyond belief how he paints chrome.

TALISMAN

Except for perhaps Blood Bowl, Talisman is probably the most well-known and popular of all Games Workshop’s board games. The first edition, published in 1983, was designed by Bob Harris. It is still in print today, although now under licence since Workshop stopped producing non-Warhammer themed games in 2007, having continuously published Talisman in various editions for nearly twenty-five years.

In his teens, Bob created a board game set in his school, Morgan Academy in Dundee. Players started off as ordinary teachers and had to work their way up to become Head of Department by collecting prestige points. The ultimate aim of the game was to become Rector, or Head Teacher, of the school. Bob recounts the background as to how his game came to be published: ‘The game was called Rectocracy and was a huge hit among my friends at school although there was, of course, only one set which I made by hand. The board consisted of an outer track of squares representing classrooms, and inside this there was a smaller set of squares representing the rooms of the Heads of Department. In the centre was the office of the Rector himself. The characters were all named after individual teachers and each had a special ability. The Geography teacher, who took us cross-country running, added 1 to his die roll because he could run so fast. The PE teacher in charge of our cadet force had a small squad of cadets he could send ahead of him to protect him from various booby traps set in the rooms.’



The Talisman prototype, hand-drawn by Bob Harris.

Fast forward to the early 1980s. During his time as a postgraduate student at St Andrews University, Bob's American girlfriend (later his wife) suggested that a group of like-minded friends combine their meagre funds to buy a copy of Dungeons & Dragons. 'It sounded like a weird game with no board or cards, just bits of paper to draw maps on,' Bob recalls. 'The first time we played it, however, we were all instantly hooked. We played it with virtually no sleep for three days.'

From that point on the group would regularly play D&D, but naturally that meant that someone had to put in time and effort designing and running each scenario. 'It occurred to me what fun it would be if there was a board game where you could just open the box and start playing. A board game which would provide all the enjoyment of a fantasy RPG. Finally, it occurred to me to use Rectocracy as the basis for such a game.'

Bob drew up the board, created some characters and made cards, all of this in pencil so he could change it as his ideas developed. Once he was happy that the movement system he had borrowed from Rectocracy worked, and that the initial stage of the game ran smoothly, Bob added the two inner regions and the centre which was now the Necromancer's Isle. He called the completed game Necromancer, as the aim was to reach the Necromancer's Isle and become ruler of the land by using a death spell to wipe out the other

players.

His next step was to play the game with other people. 'They took to it with wild enthusiasm, and we played several times a week, with me constantly refining and fine-tuning the rules. After a year people began to suggest that I try to get Necromancer published. I had only created it for my own entertainment, but this did seem like a good idea.'

Leafing through a magazine, Bob spotted an advert for Games Workshop, which featured our first four board games. 'These looked like the blokes to target,' Bob recalls thinking to himself. 'Of course, I could not send them a tatty-looking thing all done in pencil, so I set to work making as professional a version as my modest artistic talents could achieve. I drew up a large full-colour board and illustrated all the cards and playing pieces using felt pens. Finally, I laboriously typed up the rules on a typewriter.'

Having spent hours preparing his prototype, Bob packaged it up and mailed it to Games Workshop. 'Within a couple of weeks, I received an enthusiastic reply saying they wanted to publish it and invited me down to London to make a deal. Off I went to the big city, sought out the warehouse where these chaps were lurking, and was rewarded with a cup of coffee and a biscuit. I had a good chat with Ian Livingstone and Steve Jackson, and we played a few turns of Necromancer. I told them that I had designed the game in such a way that new characters, cards and other elements could be added. This ambitious remark was greeted with some indulgent laughter.'





Playtesting Necromancer, the game that would be released as Talisman, with (from left to right) Bob McWilliams, Bob Harris (the designer), Albie Fiore and Ian Livingstone.

After playing it, I was so impressed with the game that we had a publishing agreement drawn up which Bob was very happy to sign. He seemed thrilled that his game was going to be published. He left his prototype with us, and we gave our production team the fun job of turning his basic paper prototype into a glossy boxed Games Workshop game with atmospheric fantasy artwork and quality components.

I thought that Necromancer was too dark a title for its target market and changed it to Talisman, adding the strapline 'The Magical Quest Game' as a nod to our first *Fighting Fantasy* gamebook *The Warlock of Firetop Mountain* which began life with the working title *Magic Quest*.

Talisman with box cover by Gary Chalk.



Gary Chalk was our in-house artist who, after playtesting the game, was given the job to illustrate the box, board and cards. It was a huge task. He recalls: 'Bob's hand-drawn board showed a bird's-eye view of each area rather like a simple map. I came up with the idea of turning the scene in each square on its side, so the players could see more detail, and running them together to make a continual landscape. This gave the game much more flavour but made for a tricky piece of artwork. After I'd been working on it for about a week, I started

getting visits from Ian and/or Steve asking me how long it would take to complete. In order to speed up production, I had to draw the cards for the game as fast as humanly possible. I think I ended up doing the artwork at the rate of two or three pieces a day. Some of them never even had a preliminary rough.'



The first edition of Talisman in the Games Workshop warehouse in Sunbeam Road.

'I travelled down to London on the eve of Games Day and stayed overnight with friends in Islington,' Bob Harris recalls. 'We went out to a pub where all the prices were in pre-decimal currency and I drank far too much. Consequently, I was somewhat hungover on the great day. This did not, however, mute my delight at being handed my first copy of Talisman, and very grand it looked. I spent the day running demo games and later eating out with my pals.'

Despite receiving a disappointing 6 out of 10 score by non-staff reviewer Allan E. Paull in issue 52 of *White Dwarf* – and I like to think it was editorial integrity on my part for not pushing back on his score given I really liked the game myself – Talisman sold like the proverbial hot cake. The first print run quickly sold out and there was an urgency to publish a new and improved second edition. The cards in the first edition were printed in black and white, but we decided that we would invest in making them full colour in the second edition. This edition is still much loved by its fans today and has become a collector's item.

Bob recalls the success of the second edition: 'This encouraged me to

create the Talisman Expansion Set with a bunch of new characters and adventure cards. This sold well too and prompted Games Workshop to ask me to do another expansion. Perhaps, they suggested, I might design another board to expand the playing area. This led me to create the Talisman Dungeon, the very first add-on. In subsequent years, of course, the fact that the game could be expanded with multiple additions has been one of the features of its global success.'

Talisman soon became our flagship board game and helped build the company's expansion into new markets. Bob concludes: 'I still remember the thrill of receiving my copies of the French and German editions. I certainly picked the right company to publish my game. I am delighted to have produced a classic game that continues to bring pleasure to hundreds of thousands of people all over the world.'

Gary Chalk comments on the choices he made: 'In spite of Talisman going on to be Workshop's best-selling board game, I never did get that full-time job contract out of Ian and Steve. Instead, they offered me a 1% royalty to illustrate their *Fighting Fantasy* books – an interesting offer! But Joe Dever, who ran the mail order department at Games Workshop, persuaded me I'd be better off working with him on the *Lone Wolf* books he was writing in his spare time. So, we both left Workshop. Off we went, out on our own as freelancers once more. I often wonder what would have happened if I'd taken up the *Fighting Fantasy* offer.'

RAILWAY RIVALS

Railway Rivals was one of the first of the popular railway games. It was designed by David Watts whose own company Rostherne Games had previously published an amateur version of the game in 1973. Games Workshop published its boxed version in 1985. The board was laminated so that players could mark out their nineteenth-century rail networks with wax crayons and then erase them before the next game.



Games Workshop's games based on licenced characters.

THE WARLOCK OF FIRETOP MOUNTAIN

In 1986, Games Workshop published Steve's board game based on *The Warlock of Firetop Mountain Fighting Fantasy* gamebook written by Steve and me in 1982. 'The Warlock of Firetop Mountain was a board game design I had come up with some time before,' says Steve. 'The Games Workshop production team did a really excellent production job. It was published in French and German as well as English and sold well.'



Like the original book cover itself, the box art featured a superb painting of Zagor the Warlock by Peter Andrew Jones, only this was a

new painting of the Warlock which replaced the original cover in later editions of the book. The interior illustrations and the board were designed by Dave Andrews. The game was loosely inspired by Cluedo. In the design, Steve made use of the three attributes used in almost all *Fighting Fantasy* gamebooks: SKILL, STAMINA and LUCK. In the game, the players adventured through the tunnels beneath Firetop Mountain, battling creatures and collecting treasures, with the winner being the first to reach the end of the dungeon and open the Warlock's treasure chest. The Maze of Zagor section still foxes a lot of people, as it does in *The Warlock of Firetop Mountain* gamebook. The box set included six plastic playing pieces which were used to represent the players in the game – a wizard, a fighter, a priest, a dwarf, an elven archer and a barbarian – which have become collectable in themselves.

WARRIOR KNIGHTS

I met Derek Carver in the late 1970s and often joined him and his friends for board game evenings at his home. Derek designed many board games, three of which I signed up for publication by Games Workshop – Doctor Who, Warrior Knights and Blood Royale. Doctor Who was one of our first four board games released in 1980. But the game I enjoyed the most of Derek's creations was Warrior Knights. It was a strategic game of conquering armies with an intriguing mix of combat, diplomacy and economics. It also had an innovative mechanic whereby even though they might be at war with each other, players would meet at the Assembly to vote on various motions drawn from a deck of cards. The game did not sell as well as we had hoped, but to my mind it was a great game.

BLOOD BOWL

A steady flow of original Games Workshop board games came out even after the relocation to the new head office in Nottingham to be under one roof with Citadel Miniatures. Released in 1986, Blood Bowl was a fantastical parody of American football designed by long-serving staffer Jervis Johnson. It was set in a quasi-parallel universe to Warhammer and featured teams of elves, goblins, orcs and human warriors realised in the form of detailed Citadel Miniatures. Following his move to Nottingham, Marc Gascoigne was appointed games editor and tasked with finding prototype game designs for possible

publication. In his own words: ‘One of the most promising was suggested by a tall, smiley chap who worked in the sales department. Channel 4 in the UK had started showing American football matches on TV on Sunday afternoons, and many of us were very taken with the game. In its first version, Jervis Johnson’s now-classic fantasy football game was rough and clunky, but it quickly became a favourite. I served as the game’s project developer, bringing Jerv’s fabulous game to publication, mostly by adding the jokey “Did You Know?” facts and taking out three-quarters of his commas.’

DUNGEONQUEST

1987 saw the release of DungeonQuest, a dungeon exploration game we published under licence from Swedish publisher Alga. It was designed by Dan Glimne and Jakob Bonds and the box featured another fantastic piece of art by Peter Andrew Jones. Although sales were good, it was never considered a classic.

FURY OF DRACULA

1987 also saw the release of Fury of Dracula, a critically acclaimed board game designed by Stephen Hand who worked at Games Workshop. It was seen by many as the best board game Games Workshop ever published, even better than Blood Bowl, Talisman and Space Hulk. That is a matter of opinion, but without doubt, Fury of Dracula was – and still is – a great game thanks to its unique and original gameplay.

Games Workshop published some excellent board games which were very popular with hobby gamers. However, not all our games were a success. We tried on two occasions to publish titles that we thought would have more mass-market appeal. And we failed on both occasions.

CALAMITY!

Whilst most Games Workshop games were based on fantasy or science fiction themes, we published some that were outside of our usual genres. One was entitled Calamity!, a game about insurance designed by music impresario Andrew Lloyd Webber, now Lord Webber.

Steve remembers how the opportunity came about: ‘Andrew Lloyd Webber had come up with a game based on insurance. It turned out he

was a big board game fan. His business manager got in touch with us after seeing an article about Games Workshop in one of the national newspapers. Andrew Lloyd Webber demonstrated Calamity! to us at his flat in Victoria, playing against Richard Stilgoe. The two of them hammed up the game as they played. It was an entertaining spectacle to watch but we felt the game itself needed more design work.'

Despite our misgivings, we were won over by the promise of national publicity and a potential Christmas hit. I brought in Derek Carver, designer of our Doctor Who game, to work on the game design. But he changed it a lot more than Andrew Lloyd Webber liked. We set up a review panel and everyone agreed Derek's version was the better of the two, but understandably, Andrew lost interest since he felt it wasn't his game anymore.

When Calamity! came out, there was little publicity due to Andrew's lack of enthusiasm for the game. He agreed to appear on a breakfast TV show to talk about the game but spent most of the time talking about his latest musical. As such, the game never attracted the publicity it needed to grab the public's attention, and we couldn't afford to advertise it on TV. Consequently, we were unsuccessful in selling it to general retail, and it was unlikely to sell well in our Games Workshop stores.



Steve Jackson, Andrew Lloyd Webber and Ian Livingstone playing Calamity! in 1983.

Steve recalls the disappointing sales: ‘Perhaps Andrew was more upset about the redesign than we realised. The game sold poorly. We were covered financially by sponsorship from an insurance company, but it taught us a lesson. Stick to what you are good at.’

TOWERBLOX

As far as Games Workshop collectors are concerned, one of the hardest games to find is Towerblox. Only a few hundred copies were ever produced. Promoted with the tagline ‘The Suspense Building Game’, we launched it at the 1982 British Toy & Hobby Fair at Earls Court. However, our retail customers were less than impressed and we ended up licensing the game to another games company, who relaunched it as Pisa. It, too, failed. Ironically, a similar game entitled Jenga launched at the 1983 British Toy & Hobby Fair. Jenga also failed to catch on at first and was subsequently licensed to toy giant Hasbro, who launched it in the USA in 1987 with a huge marketing campaign. It went on to become one of the bestselling games of all time with sales of over 80 million copies. We still wonder what might have been if

only we'd shown it to the right licensing agent at the time.



Clive Bailey, Ian Bailey, Bob Malin, Maurice Fieldhouse and Peter Darvill-Evans demonstrating Towerblox.

WAR IN THE FALKLANDS

Whilst we always welcomed publicity, there was one instance when it caused us considerable anxiety and grief. It concerned a game which we didn't actually import, publish under licence or sell – but a lot of people believed we did.

Workshop was the UK distributor for US publisher Mayfair Games who published its War in the Falklands board game in 1982, not long after the actual war had ended. As far as we were concerned, it was far too soon to simulate the events of that terrible conflict in a board game. It would have been totally inappropriate and insensitive to do so. Unfortunately, we were accused of doing just that.

Steve explains how it happened: 'We were the agents for Mayfair Games, who sent us a sample copy of the game. I had a conversation

with Mayfair about the sensitive issue of the Falklands War and they agreed that the game should be treated as a special case and we would not be required to import copies as per our distribution agreement. But that didn't stop Games Centre from finding another source for War in the Falklands and importing copies of the game directly. Hearing about this, a journalist from a Sunday newspaper decided to run a story. But the story was not about Games Centre – it was about Games Workshop.

'The truth is they were rogue imports. Games Workshop's sample copy was in our trade sales manager's office. It was the only copy we had. The journalist called me up with an offer to feature Games Workshop in the paper. She arrived at my house and, on the face of it, it looked like she was going to give Workshop some excellent publicity. She brought up the subject of War in the Falklands, but I told her that although we were Mayfair's agents, we had not imported any copies of the game.

'I was flabbergasted to see the upsetting front-page feature in the following Sunday's paper which claimed that "the game is being distributed in Britain by the London firm Games Workshop" when the only copies for sale in the UK were grey imports. They had nothing to do with us. Next morning, I called our solicitors. The advice was to leave it be and ride out the storm. We were told that suing the paper would cost more than we would be awarded – even if we won – and that we were more likely to lose and go bust in the process. Best to sit tight. So, we did.'

The next few weeks were quite worrying at times. People were understandably upset and angry after reading the article. They believed that Games Workshop was distributing a war game which represented HMS *Sheffield*, the first ship to sink in the war, as a mere cardboard counter. We received several threatening phone calls, including one from an angry ex-commando who told us he was going to firebomb our warehouse.

Production artist Liz Lindars recalls the incident: 'There was a big press backlash about this and whoever was answering the phones at Sunbeam Road at the time got several abusive calls from the public saying we were traitors for cashing in on the war even though we weren't the actual publishers of the game!'

The truth is that we hadn't imported any copies of the game and never did. But there was very little we could do to change public opinion. As they say, if it's in the papers, it must be true.



Games Workshop at the British Toy & Hobby Fair.

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INDEPENDENCE DAY





Without doubt, 1979 was a critical year for Games Workshop.

Dragonmeet 2 was set for 25 August at Chelsea Town Hall, and Games Day 5 was set for 20 October at a larger venue, the Royal Horticultural Hall in London. More and more shops around the country were selling D&D and other games we were distributing. Always looking for new outlets, we even tried our hand at pop-up shops at five branches of Topshop in December although that turned out to be a bad decision. For some reason, their customers were not interested in D&D!

But the most important thing about 1979 was that it was the year our three-year exclusive distribution agreement with TSR to publish and distribute D&D and AD&D in Europe would end. Technically our agreement had expired in 1978 but TSR had let it run on into 1979. The AD&D Dungeon Master's Guide (DM's Guide) was about to come out and we wanted to launch it in the UK at Dragonmeet 2. We'd had several conversations with Gary Gygax about renewing the distribution agreement, but we weren't getting very far. Gary had other ideas. He sent his business consultant, Al Saunders, to London with a proposition. Saunders told us that Gary acknowledged we had done a very good job as distributors for TSR and he looked forward to a long-lasting relationship. And for Gary the best way for that to happen was for our two companies to merge.

A merger proposal was the last thing we were expecting. We had been hoping that Saunders was in town to negotiate new terms on behalf of TSR to renew our distribution agreement. He calmly talked about how the merged entity would operate and offered us a third of the equity in the new company. We were in shock and told him we would have to think about it. He couldn't believe we didn't jump at the offer right there and then and told us in the nicest possible way that he thought we would be foolish to turn down the offer. We would lose our exclusive distribution agreement and TSR would have no choice but to set up TSR UK. Whilst this put us in a bit of a quandary, what he didn't understand was that we were independently minded young Brits who were working round the clock to build our own business. The last thing we had in mind was to sell Games Workshop, and we didn't relish a life split between London and Lake Geneva, Wisconsin. We called Gary that evening to see if there was an alternative solution. There wasn't. He told us that he wanted us on the board of directors of the TSR/Games Workshop merged company since we were like-minded

people with complementary skills and together we would be unstoppable. We were flattered, and it was tempting, but we declined the offer. We told Saunders the next day. He couldn't believe it and told us we were mad before flying back to the USA to report back. On the plus side, we'd bought a bit of time and TSR begrudgingly shipped the DM's Guide to us in time for Dragonmeet 2. It sold faster than the proverbial hot cake. Our stand was besieged by customers, and I remember our staff saying that it felt like they were being beaten to death with £10 notes.



Gary Gygax in the UK.



The parting of ways. From left to right: Gary Gygax, Don Turnbull, Ian Livingstone and Steve Jackson.

Still not convinced that we meant what we said, Gary Gygax flew to London in November to try one last time to persuade us that the merger proposal would be the best outcome for our companies. But there was no changing our minds. Whilst our future business relationship with TSR would become strained because of the merger fallout, we were still good friends with Gary and went out for dinner

with him that night. I also took the opportunity to get him to sign my copies of the AD&D rulebooks. The next day he visited us at Dalling Road to see how we were getting on with producing the AD&D Fiend Folio, the compendium of AD&D monsters taken mostly from the Fiend Factory columns in *White Dwarf*. He was delighted by the design work Albie had done on the production, particularly the art style.

The Fiend Folio project had come about following a conversation I'd had with Gary earlier in the year about Workshop producing a sequel compendium to the hugely popular Monster Manual. After a deal was agreed and a contract signed, I commissioned Don Turnbull to compile and edit the Fiend Folio since he was already editing the Fiend Factory column. I'd introduced Don to D&D, and he became an avid player and popular dungeonmaster, so much so that he even stopped playing Diplomacy. His epic 'Greenlands' dungeon achieved legendary status in his D&D circles. Don had a passion for maths and stats and had earlier designed the 'Monstermark' system, a complex formula for assessing monster combat strength in D&D which I published in the first issue of *White Dwarf*. I hoped it would impress our readers but I suspect nobody ever used it.



FIEND FOLIO

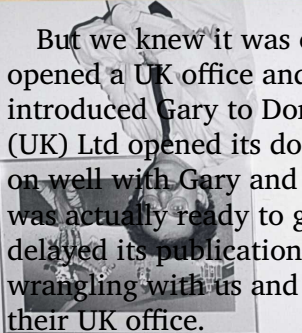
TSR published the AD&D Fiend Folio in August 1981. It was an Advanced Dungeons & Dragons bestiary primarily made up of monsters that had first been published in *White Dwarf* in the Fiend Factory column edited by Albie Fiore and, later, Don Turnbull. The Fiend Folio was a personal project for me since the original idea for it had been mine. I'd started the Fiend Factory column in *White Dwarf* and contributed many monsters to it. Witnessing the success of the AD&D Monster Manual, it seemed to me to make good commercial sense to publish a sequel. I called Gary Gygax who agreed it was a good idea and a deal was done. Albie was put in charge of production, working with brilliant *White Dwarf* artists like Russ Nicholson, Chris Baker, Alan Hunter and others to illustrate every monster in the Fiend Folio that was created in the UK. I commissioned Emmanuel to paint the famous Githyanki cover and I'm still the proud owner of the original painting. Don Turnbull, as editor of the Fiend Folio, worked with TSR in commissioning American artists for monsters created in

the USA. Fifteen of my monsters featured in the Fiend Folio, including the notorious Hook Horror. Its name was only supposed to be a temporary descriptive placeholder until I could think of something better. Only I never did, and the Hook Horror became firmly embedded in D&D lore and went on to become a collectible toy.

Not long after Gary returned to the USA, we received notice of termination of our TSR distribution agreement from Brian Blume, Gary's fellow director. In turning down the merger proposal we were now on our own, and would go from being the exclusive European distributor of D&D to the non-exclusive distributor. Fortunately for us, not a lot changed in the short term since we were still the biggest distributor of TSR products in the UK and continued to be the exclusive UK distributor of a wide range of US games and role-playing game supplements such as Judges Guild, publishers of the bestselling City State of the Invincible Overlord module which TSR gave permission to be sold as 'approved for use with Dungeons & Dragons'. We continued to supply all the UK game and hobby shops since retailers wanted the convenience of buying D&D, US imports, Citadel Miniatures, Games Workshop games and *White Dwarf* from one supplier. So, despite losing exclusivity to D&D distribution, it was business as usual for Workshop.

n with the Fiend Folio cover painting by

Emmanuel.



But we knew it was only going to be a matter of time before TSR opened a UK office and went direct to retail themselves. Having introduced Gary to Don Turnbull, it came as no surprise that when TSR (UK) Ltd opened its doors in Cambridge, Don was at the helm. He got on well with Gary and he'd done a great job editing the Fiend Folio. It was actually ready to go to the printers by the end of 1979, but TSR delayed its publication until 1981 due to ongoing contractual wrangling with us and also to coincide the release with the opening of their UK office.

When I finally received a pre-release copy of the Fiend Folio, my excitement quickly turned to disappointment. In his foreword, Don wrote how the Fiend Folio came into being, saying, 'Some time ago, the editor of a UK magazine asked readers to submit their monster creations to a regular feature which became known as the Fiend Factory.' I was pretty annoyed that Don and/or TSR had whitewashed

us out of the credits. Not only was my name left out but there was also no mention of *White Dwarf* or Games Workshop. When I called him to ask why not, Don awkwardly implied that it had not been his decision. It was obvious that Don was uncomfortable with the whole episode. We'd been friends for years, and I'd contacted him about the Fiend Folio editor role in the first place which in turn led to him getting the job as TSR (UK) managing director. But clearly the failed merger still rankled with the TSR hierarchy in the USA. We thought it was petty and unprofessional of them not to acknowledge our very significant contribution to the Fiend Folio. At least we had the satisfaction of TSR being contractually obliged to pay royalties on the sales of the Fiend Folio to Workshop, the sums of which were not were not insignificant. The royalties were a very nice bonus to Workshop's revenues, and we cheered every time a cheque arrived in the post from TSR.

To help promote TSR (UK), Don launched *Imagine* magazine in April 1983 with Paul Cockburn as its editor. Having witnessed first-hand the success of *White Dwarf*, he decided to compete against our magazine with what he referred to as 'the UK AD&D magazine'. I wasn't overly concerned as *White Dwarf* by now had a large and growing circulation and the content was really good. Was there enough room in the UK RPG market for two glossy magazines? Only time would tell.



The Githyanki painting by Emmanuel, commissioned by Ian for the cover of the Fiend Folio.

We kept in touch with Gary who remained a friend. Nevertheless, we

were quite surprised when he offered us a licensing opportunity. TSR wanted Citadel Miniatures to produce boxed sets of D&D and AD&D miniatures. This caused us a dilemma. By then, our most important product was Warhammer, so why would we want to support D&D? But on the basis that we were still distributing D&D, the pros just about outweighed the cons. The D&D miniatures were launched in 1985, much to the delight of Gary, who wrote, 'Citadel has brought life-like realism and monstrous magic to us all with its exceptionally fine series of Dungeons & Dragons miniatures.' But this was the last deal we ever did with Gary. Our relationship with TSR quickly deteriorated after Gary was effectively ousted from the company later in 1985.

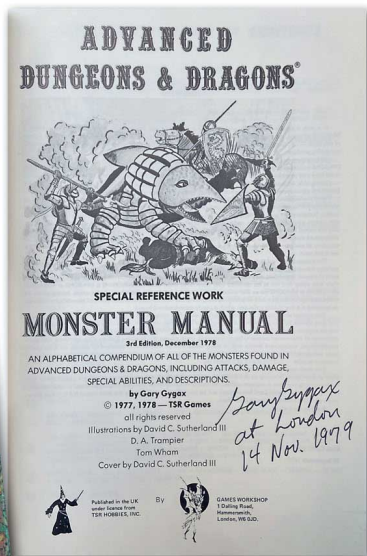
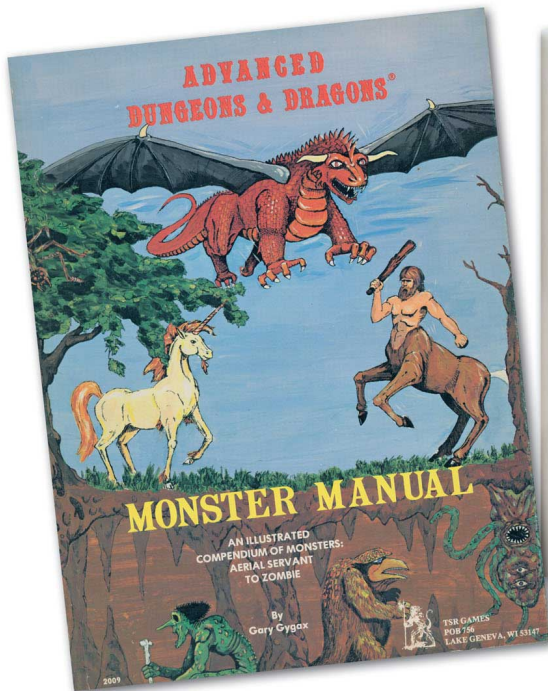
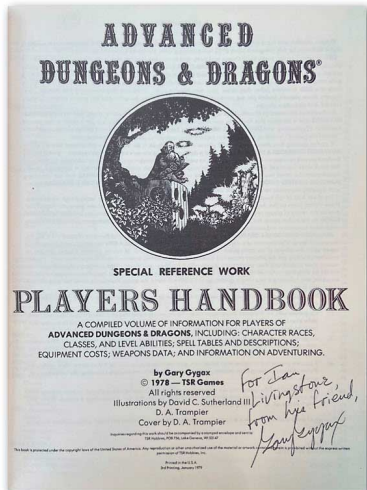
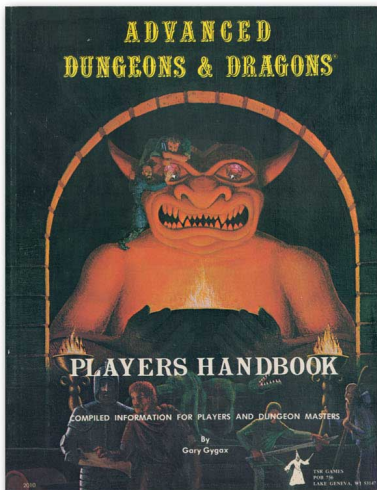
All was not well at TSR, and its domestic problems led in part to the early demise of *Imagine* in October 1985 after thirty-one issues. I wrote about this in the editorial of issue 70 of *White Dwarf*. Nobody likes to see a games magazine fold, not even a competitor, but I wasn't going to lose sleep over it after the Fiend Folio affair. It was a wake-up call though, and we couldn't afford to be complacent. I'd been editor of *White Dwarf* since the Cow Gum days of 1977 and had always seen it as my 'baby'. But with the demands of managing Games Workshop coupled with the increasing demand for *Fighting Fantasy* books, I could no longer give it the focus it deserved. The time was right for change.

I announced in issue 74 in February 1986 that Ian Marsh would become the editor, and I would take the role of editor-in-chief. However, Ian's time as editor only lasted three issues. Editorially he did a good job even though he did not like the new direction he was being told to take *White Dwarf*, which was to focus the content on Games Workshop and Citadel products. When we announced that we would be moving the production of *White Dwarf* and all Games Workshop operations to Nottingham, he decided to leave. His parting shot, however, was missed by everybody until it was too late. He snubbed Bryan Ansell in a coded message on the contents page in issue 77 of *White Dwarf* in May 1986. It was his way of protesting against the change of direction of the magazine, and the changes that were happening at Games Workshop. He was replaced by former *Imagine* magazine editor Paul Cockburn, who was hired as editor from issue 78. With production moving to Nottingham, I announced in issue 80 that it was to be my last issue as editor-in-chief.

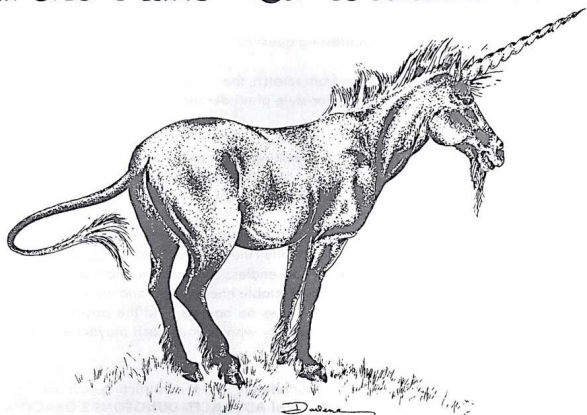
Whilst the handovers at *White Dwarf* and Games Workshop went relatively smoothly, it was a time of turmoil at TSR. Don Turnbull was instructed to close the doors of TSR (UK) Ltd due to the financial

problems of its parent company TSR, Inc. which had begun in 1983. And following Gary Gygax's bust-up over finances with the Blume brothers, his fellow directors at TSR, they sold their shares to Lorraine Williams, a businesswoman whom Gary had hired in 1984 to manage TSR. Now with a majority shareholding in TSR, the opportunity presented itself for Williams to force Gary out of the company he'd started and loved. It was a tragic turn of events since Williams had little interest in games. Devastated by the turn of events, Gary sold his remaining shares in TSR and went on to form a new company, New Infinities Productions, Inc, which Don Turnbull joined as CEO in 1987. Unfortunately it was not a success and was dissolved in 1989. Meanwhile, Games Workshop continued to expand and thrive, but TSR never regained its former market-leading position. With crippling debts caused by overstocks of Dragon Dice and Endless Quest books, Williams had no option but to sell the company to Wizards of the Coast in 1997.





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*For Ian
Livingstone —
A reviewer of D&D
in the "Mother
Country"
Gary Gygax*

Gary and Gail Gygax meeting
Ian in New York.

GARY AND GAIL GYGAX

I have remained in contact with Gail Gygax since Gary sadly passed away in 2008 and had the great pleasure of meeting her again in Chicago in 2018. She told me how our enthusiasm for D&D helped convince the great man to appoint us as TSR's European distributors all those years ago. More recently I asked her for a quote for *Dice Men* and she kindly wrote back saying: 'Gary was a true Renaissance man. He was a master of his craft and welcomed young artisans. Ian Livingstone was a young man struck by Dungeons & Dragons who asked Gary to start him off with six boxed sets to sell in England. Gary was so very proud when the young artisan became a master of his own craft.'

14

SHOP TALK





Managing the growth of Games Workshop trade and publishing activities in the late 1970s was all-consuming and we didn't have the resources to open new shops as quickly as we would have liked. We'd been delighted with the success of our Dalling Road shop since it opened in 1978, and though we talked about it a lot, it wasn't until 4 October 1980 that we opened a second shop in St James's Square in Manchester.

Almost another year passed before we opened a third shop, on 5 September 1981 in the Birmingham Shopping Centre. We relocated the Manchester shop to bigger premises in the Arndale Centre in April 1982, opened a fourth shop on The Moor in Sheffield in May 1982, and opened a fifth shop in October 1982 in the Broadmarsh Centre in Nottingham. Steve and I were also guests of honour at the grand opening of the Nottingham shop, welcoming customers and signing copies of our first *Fighting Fantasy* gamebook, *The Warlock of Firetop Mountain*, which had been published in August and had become a national bestseller. Two more shops were opened in Newcastle and York in April 1985 with Games Workshop taking over what were previously Gamesmaster shops.



The opening of the Birmingham Shopping Centre shop.



The opening of the Nottingham, Derby and Sheffield shops.



The opening of the Nottingham, Derby and Sheffield shops.

Ian Waddelow, marketing director at Games Workshop from 1982–85, remembers travelling to the opening of the York store with Steve, worrying all the way there about the potential turnout. ‘We caught a cab from the station and had to walk the last five hundred yards because the assembled crowds had brought traffic in York to a standstill. While he signed books, I received a lecture from the police chief about our lack of consideration, failing to liaise with them, not thinking about public safety and traffic jams, etc. I explained that we had not anticipated an army to arrive. Afterwards, Steve and I talked about the high turnout. “Such is the power of the *Dwarf*,” said Steve. Nothing to do with my marketing genius apparently.’

The Games Workshop retail chain now numbered seven shops in total. They were Games Workshop London (Manager: Tim Olsen), Manchester (Manager: Steve Lovell), Birmingham (Manager: Laurence Miller), Sheffield (Manager: Pete Berry), Nottingham (Manager: Keith Tate), Newcastle (Manager: Ian Henzell) and York (Manager: Colin Morris), all under the leadership of Bob Malin. The next shop to open was Games Workshop Leeds in December 1986 followed by Games Workshop Derby in early 1987.

The opening of the Nottingham, Derby and Sheffield shops.



I joined Games Workshop in early 1981 as Retail Operations Manager. I recall Bob Malin, 'with the brief to expand Workshop's retail operations from the original shop in Dalling Road by first opening a branch in Manchester. I spent my first couple of months with Tim Olsen in Dalling Road, while the lease for the shop in Manchester was being sorted out, before moving to Manchester to get the shop in John Dalton Street opened. Ahead of the official opening, we had a "soft" launch for the shop attended by the Games Workshop dragon, Humphrey, named after Humphrey Leadbitter who made it.

'I thought I would lose my job on that first day as the day's takings – about £200 – were stolen due to the door between the shop and the office not having been fitted. I had to call Ian and Steve to explain this and, being the great human beings that they were, they said, "Okay, let that be a lesson to you but don't worry about it. Carry on." So, I did, and Karl Hulme, Rod Beck and I opened the shop on the grand official opening day with Ian and Steve cutting the ribbon and with what became a tradition of long queues around the block.'

Whilst we wanted to increase the number of our own shops, we didn't want to take trade away from our independent retailers whose businesses might be affected by a Games Workshop retail outlet opening in their catchment area. We maintained a good relationship with our trade customers and would sound them out if we were thinking about opening a shop in their locality since most towns at the time would only have been able to support one games shop. But our open approach didn't work with Games Centre, whose owner would plan to open new shops in towns before we did.



Games Centre was the largest chain of board games shops in the UK in the early 1980s. Its owner was South African board games inventor Graeme Levin, who, ironically, was also the owner and publisher of *Games & Puzzles*, the magazine Steve used to review games for, and Albie was editor for. Our relationship with Levin was always strained due to the fact he preferred competition to co-operation. Ultimately his business model around opening shops in prime sites was not sustainable. Games Centre's overheads were too high relative to the company's revenues and margins. The company overtraded, with the

result that Games Centre went into liquidation in late December 1984. Before that happened, Levin had placed an unusually large Christmas order with us, offering to pay for it with a post-dated cheque. The cost of the order far exceeded his credit limit. Steve told Levin that he could only order up to his credit limit, which he promptly did. Games Centre's bank called in the receivers the day before our post-dated cheque was due to be cashed. We lost £4,000 but it could have been a lot worse.

The Games Centre flagship store was on Oxford Street in central London and we began discussions with the liquidator about buying the stock and acquiring the lease. However, we were not alone. Virgin was also in discussion with the liquidator. We made a bid which was immediately beaten by Virgin. Steve and I had a rare difference of opinion about whether or not to continue bidding against Virgin, a company with significant capital behind it. I was excited by the idea of having a flagship Games Workshop store on Oxford Street in the centre of London, but Steve was rightly concerned about the financial risk involved. We agreed on a compromise to make one more bid, which was trumped again, and so we pulled out of the bidding war. Thus, Virgin Games Centre was born. With the benefit of hindsight, this was a good outcome for us. With the shop being in a prime location, we would have needed to have stocked a large range of lower margin general games for the passing trade as well as Games Workshop and Citadel products for the hobby gamers. We'd already had some bad experiences dabbling in general games in our own shops. Our retail operations staff had misjudged the market and massively over-ordered general games the previous Christmas, which had left us with overstocks of Monopoly, Cluedo, Scrabble and the like. We were also only just recovering from the video game crash of 1983, when overstocks hurt us badly. The consolation prize for us losing out on Oxford Street was that Virgin Games Centre became an important trade customer.

This wasn't our first encounter with Virgin. Sir Richard Branson, the founder and CEO of Virgin Records, launched his video games company Virgin Games in 1983. Around the time of the announcement, he invited Steve and me for a meeting on his houseboat in Little Venice, St John's Wood, London. Flattered to receive a meeting request from such a well-known entrepreneur, we accepted the invitation. Our accountant joined us for the meeting with Branson and one of his senior leadership team. It was just the five of us

and the gold discs that adorned the walls of his houseboat. The meeting was surreal in that Branson expressed an interest in buying Games Workshop. The problem was that Branson wanted to include the intellectual property rights to *Fighting Fantasy* in the deal. We weren't really interested in selling the company but the one thing we were never going to sell was the rights to our books. It was an easy decision to make to end the discussions.

BAGS OF HOLDING

Like most retailers back in the 1980s, we had our own plastic carrier bags made for our Games Workshop shops in London and Manchester. The original bag design featured an illustration of monsters and dice drawn by *White Dwarf* contributor Alan Hunter. However, ahead of the Birmingham shop opening and for no particular reason, we decided to change the design. The job went to an up-and-coming young artist, Iain McCaig, who had turned up at the Dalling Road shop to show us his portfolio in the hope of getting some work. He was living in Scotland at the time. It was his brother who had previously bought a copy of D&D from the Dalling Road shop and introduced Iain to the game. I looked at Iain's portfolio and immediately loved his gritty, realistic fantasy art style. Iain had so much passion for the genre and there was so much detail and atmosphere in his work that I commissioned him on the spot. He was young in his career, but there was no doubt that he was an artistic genius in the making. It turned out that the carrier bag redesign was Iain's first professional commission. I briefed him to illustrate a fantasy character sitting at a table playing a fantasy game against a science fiction character. The finished illustration was perfect. He also surprised us by going to the trouble of adding a company logo beneath the illustration. I hadn't actually asked Iain to draw the words 'Games Workshop' as we already had a company logo. But he'd drawn one anyway and had done so by creating an original typeface. It was amazing. We liked his logo so much that we decided to adopt it as the new company logo. Enthralled by his dynamic and detailed art style, I was delighted that Iain later agreed to paint the covers of four of my *Fighting Fantasy* gamebooks. It was to be the start of a spectacular career for a hugely talented fantasy artist who went on to work with the likes of George Lucas and other movie luminaries.

Iain McCaig's original design
for the Games Workshop
carrier bag.



IAIN MCCAIG

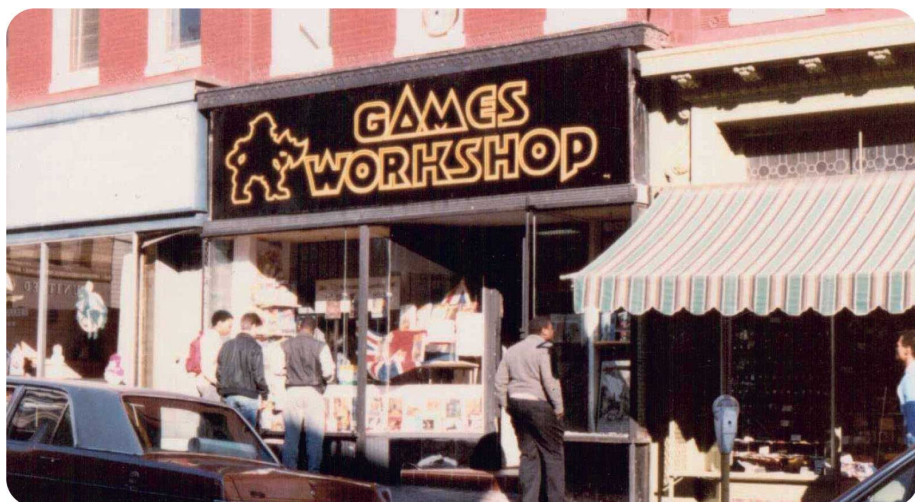
Iain McCaig recalls getting the job: ‘Ian Livingstone commissioned me to design the carrier bag, which led to assignments for *White Dwarf* and the box cover art for Games Workshop’s edition of *RuneQuest*. Ian told me he really like my art style and later asked me to paint the covers and interior illustrations for some of his *Fighting Fantasy* books.’



John McCaig's painting for the box cover of the UK edition of *RuneQuest*.



Retail Operations Manager Bob Malin and his wife Pam.



The first US Games Workshop store run by Tim Olsen.

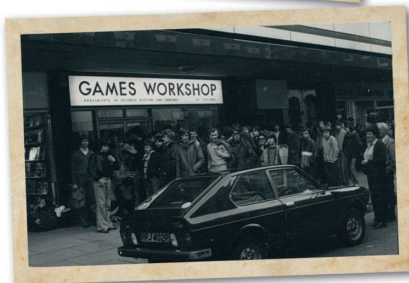
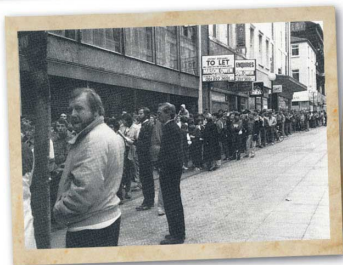
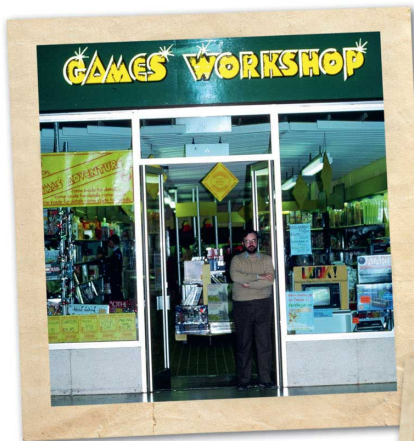
AMERICA CALLING

John Olsen was one of three American brothers who were working at Games Workshop in 1984. We decided to send John back to the States to open the company's US office. Games Workshop US quickly expanded its wholesale operations and two years later John opened our first US shop in Baltimore which was run by John's brother, Tim Olsen, who had previously managed the Dalling Road shop in London.



Manchester and Sheffield shops.



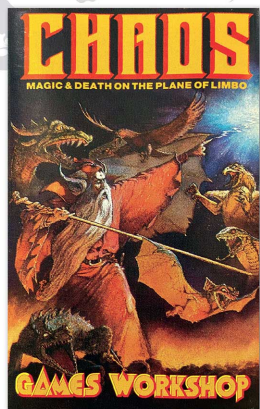


Games Workshop shops.

15

VIDEO GAMES WORKSHOP





By 1980, Games Workshop was the biggest player in the UK hobby games industry, but there was a new kid in town who had the potential to eat our lunch. The new kid wasn't a rival company, it was a new way of playing games on computers and video game consoles at home. Computers were nothing new to us. Steve and I had been playing computer games on the PET for some time, and we both owned Intellivision game consoles. We bought a Commodore PET in 1979, all 8k of it, to use as a desktop workstation to handle correspondence, mail order sales and trades sales invoicing at Dalling Road. And being fans of the sport following a business trip to the USA, we used to play endless late-night games of Intellivision *Baseball*. Sales of the BBC Micro and Sinclair ZX81 were booming in the UK after their launch in 1981, and they were followed by the Sinclair ZX Spectrum and Commodore 64 in 1982. New gaming consoles such as the Atari 2600 – first released in the USA in 1977 – were taking off in a big way. Pong and Space Invaders had become household names.

We were personally very excited by computer and video games. In my editorial in issue 23 of *White Dwarf* in February 1981, I attempted to describe the 'metaverse' future of computer role-playing games being played in 3D, writing, 'Imagine players with a hand controller walking down a dark corridor. Around a bend and a party of vicious goblins in glorious 3D colour appear on the screen. There would be no arguments about who is standing where or choice of opponent as the computer urges on its goblins with axes swinging at the heads of your characters. Players would be screaming at each other, with sweat dripping off their worried foreheads as fingers dart over the hand controllers to save their characters' lives.'

As the market grew, we had to figure out if video games were a threat or an opportunity for Games Workshop. Should we or should we not sell computer games in our shops? We decided to go for it. What we hadn't fully appreciated at the time was that whilst we were experienced and very much on top of the hobby games market through our own magazine, products and shops, we were total rookies in the video games market and had zero leverage in it. But not wanting to miss out on the boom, we jumped on the bandwagon, eyes wide shut. Our mistake was to delegate the running of the video games department internally without the proper budgetary checks and balances in place. Everything was fine to begin with. Games Workshop

began selling a range of popular computer game cassettes and cartridge games for consoles in our shops in 1982. Activision cartridges for the Atari console were the mainstay, but we also sold cartridges for the Intellivision, ColecoVision, Vectrex, and the Philips games console. We even sold niche Apollo, CBS Electronics, Imagic and Spectravision cartridges. But it didn't end there. There were no end of individuals and companies springing up to develop computer games for the Spectrum and C64 – and Games Workshop bought a lot of them. Our 1982/83 *Computer & Video Games* catalogue listed more than 500 titles for just about every games platform known to mankind. Massively overstocked with games that nobody wanted to buy, when the crash came, Games Workshop was hit with a severe cash flow problem which threatened the future of the company. The bank was yet to be convinced that Games Workshop merited a large overdraft and confirmed that in a phone call. In those days, banks would only lend you money if you could categorically prove you didn't need it. In hindsight, before speculating on the video games market, we should have raised equity funding which in turn would have given the bank the comfort it needed to increase our overdraft. We should have set up a separate company for video games which could have been spun out or sold at a later date if successful. Either way, we should not have let video games impact Games Workshop's core business.

The console games crash began in 1983. There were simply too many video games for the market. Huge numbers of game cartridges were sitting in warehouses and on shop shelves, left unsold. Wholesale prices began to tumble as manufacturers tried to sell off their excess stock. Initially, Games Workshop and other retailers thought it was good business to buy heavily discounted games. But the problem was that consumers just weren't interested in buying them at any price. The market was flooded with lots of games that were not very good at all. Then there was the story of the mass burial of hundreds of thousands of unsold *E. T. The Extra-Terrestrial* and other Atari games cartridges in the New Mexico desert in 1983. It was a classic case of over-supply in the face of lack of demand. Inevitably heavy discounting of video games continued which meant big losses for everyone. Many retailers went out of business. Games Workshop survived thanks to our hobby games sales and the determination of Retail Operations Manager Bob Malin to return a lot of overstocks to their manufacturers.

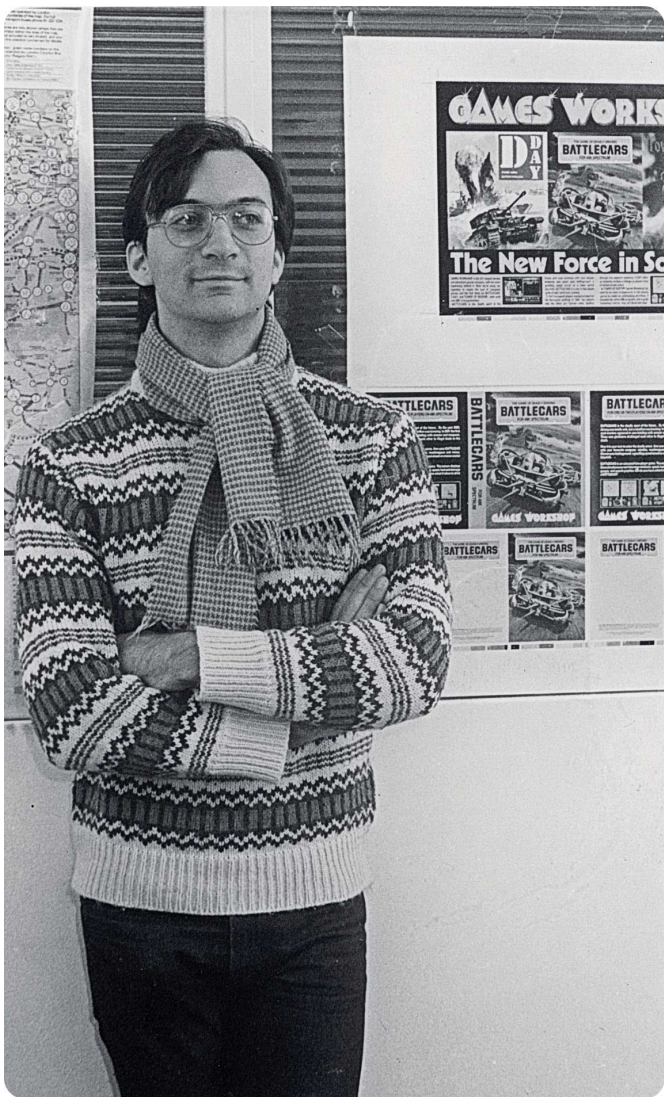
Bob Malin recalls: 'Christmas 1983 saw the video games market go

from boom to bust, and early 1984 saw our warehouse in Sunbeam Road holding £200,000 worth of unsold games cartridges, which, had we had to pay for them, may well have bankrupted the company. Fortunately, I managed to convince Mattel to take the stock back.'

DOUBLING DOWN

Whilst we took an initial hit on video games, we were convinced that the market would rebound. In fact, it took two years to do so.

As computer games players ourselves, Steve and I were determined to turn things around. Before the crash of 1983, we'd set up the computer games publishing arm headed up by Angus Ryall to develop and publish our own titles. Our first game was developed by Julian Gollop and Red Shift. Published in 1983 for the ZX Spectrum, it was a computer game version of our Apocalypse board game. Sales were encouraging and we released two expansions. We released the computer game version of Battlecars in 1984, again coded by Julian Gollop, and followed that up with *D-Day* for the ZX Spectrum.



Angus Ryall.

COMPUTER & VIDEO GAMES CATALOGUE

A photograph of a room, likely a home office or a small shop, featuring a large white shelf filled with comic books. The shelf is organized into several rows. The top row includes titles like 'Open', 'The Flash', and 'The Green Arrow'. The middle row features 'Frankie', 'The Flash', 'The Green Arrow', and 'The Flash'. The bottom row includes 'The Flash', 'The Green Arrow', 'The Flash', and 'The Green Arrow'. On the wall above the shelf are two framed posters, one of which is a 'Rampage' comic book cover. To the right of the shelf, two vintage televisions are mounted on the wall. The television on the left is displaying a blue screen, while the one on the right is displaying a colorful image. Below the televisions, a desk is visible with a keyboard and other electronic equipment. The room has a white wall and a white ceiling.

Jamie Thomson and Steve Williams wrote a text adventure game, *Tower of Despair*, which was coded by Mike McKeown and Russell

Clarke. All four were Games Workshop employees who worked on the game in their spare time. It was quite innovative for the time and received critical acclaim. It was released in 1984 on both the ZX Spectrum and the Commodore 64.

Games Workshop released three games in 1985: Julian Gollop's critically acclaimed *Chaos*, *Journey's End* and a version of the company's highly successful board game Talisman. These games sold well and put Games Workshop on the computer games map. Sadly, it wasn't quite good enough. Success would require significant capital investment and we weren't prepared to do that. Despite the relative success of our titles, we brought computer games development to an end. In the best interests of Games Workshop, we decided to refocus on the company's core IP and retail shops. Steve and I went back to being just players. Video games continued to improve in terms of production values, processing power and, most importantly, gameplay. I still remember the enjoyment in the late 1980s of playing classics like *The Secret of Monkey Island*, *Lemmings*, *Cannon Fodder*, *Defender of the Crown*, *Dune 2* and *Mega-Lo-Mania* on my Commodore Amiga with all of its 16-bit processor and 256k of memory.

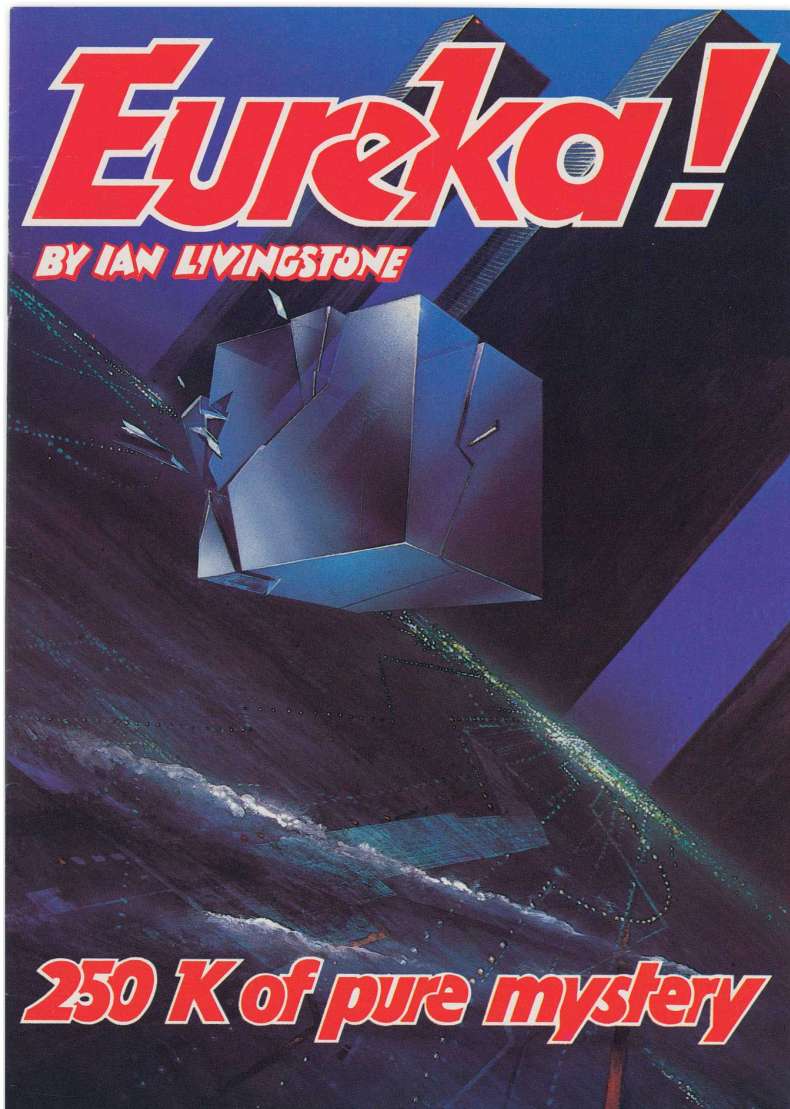
EUREKA!

As well as Games Workshop having its own range of computer games, I also got in on the act in a personal capacity at a time when my *Deathtrap Dungeon Fighting Fantasy* gamebook was number 1 in the children's bestsellers list. The two partners of a start-up computer games company called Domark had read about *Deathtrap Dungeon* and contacted me to ask if I would be interested in designing their launch title. I agreed and set about working on a concept for a graphical adventure game about solving a history-spanning mystery which I called *Eureka!* It was developed by Novotrade in Hungary and published by Domark in October 1984. It was a move that would be instrumental in my change of career post-Games Workshop in the 1990s.

Eureka! featured basic 8-bit graphics and consisted of five parts that had to be played separately. The settings were Prehistoric Europe, Ancient Rome, Arthurian Britain, and Germany in World War Two, while the final part took place in the present on a Caribbean island where the supervillain's base was located.

Domark's owners, Dominic Wheatley and Mark Strachan, were ex-

advertising executives who wanted to differentiate *Eureka!* from other computer games by offering a prize of £25,000 to the first player to complete it by solving the final puzzle. That person would discover a phone number to ring in order to claim the prize. The game was programmed in Budapest to help keep the winning solution a secret. It was still the era of the old Iron Curtain, which helped, and I remember our trips to Budapest were interesting to say the least.



designed by Ian Livingstone.

Eureka!

The first person to find the answer was a teenager by the name of Matthew Woodley, who completed the game in 1985. He dialled the phone number and was asked to leave a recorded message in a solicitor's office. I handed over the cheque for £25,000 to Matt on the TV show *Splash*. Matt's computer game skills impressed Domark's management so much that they gave him a job! And after leaving the Games Workshop board in 1991, I too joined Domark as Vice Chairman following my investment in the company. Domark was one of four companies to merge in 1995 to create video games publisher Eidos plc where I served as Executive Chairman, overseeing the launch of global blockbuster titles including *Lara Croft: Tomb Raider*, *Hitman* and *Deus Ex*. Steve also moved into the computer games industry in 1996, joining Peter Molyneux in founding Lionhead Studios, the studio famously responsible for developing hit titles *Black & White* and *Fable*.

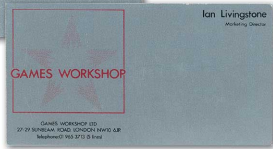


Video Games Manager Angus Ryall at the British Toy & Hobby Fair.

16

**WARRIORS &
WAREHOUSES**





By 1980, mail orders and trade sales were booming, causing us to run out of storage space in Dalling Road. Stock was stuffed into every available nook and cranny – behind the shop counter, the staircase and even the loo – and upstairs was jammed from floor to ceiling with boxes. A warehouse was desperately needed. The cheapest one we could find was located in Hythe Road in Harlesden, North West London. It was not a suburb you would describe as ‘leafy’ by any stretch of the imagination. With few options available to us, we took a short-term lease on the warehouse and hired John Chillingworth out of Avalon Hill’s UK distributors, TM Games in North London, to run trade sales. He was joined by Trevor Graver and a young man named Bradley. Even though he was a really nice guy, it worried me that John smoked a pipe. Somebody once said to me: never hire anybody who smokes a pipe because if they have enough time to mess around with a pipe all day, they wouldn’t have much time to do anything else! Whether or not that was true was immaterial because John soon decided to leave and was replaced by Peter Darvill-Evans who came over from Dalling Road. Steve moved into Hythe Road accompanied by Colin Reynolds and John Olsen from accounts when the office was finally kitted out. That would leave me, Albie and the small production team of Andy Slack, Mary Common and Robert Owens to carry on working on publications upstairs at Dalling Road.

Located at the end of a run-down industrial estate, the Hythe Road warehouse was a sub-optimal building in a grim location. In Steve’s words, ‘Hythe Road was horrible!’ The ground floor was occupied by a glassware distributor and Games Workshop took over the first floor. It consisted of a long, irregular space with dingy offices at one end and a larger area at the other end fitted out with crude metal shelving. The larger area was naturally set aside for warehousing, while the smaller area was given over to administration and handling the burgeoning mail order business.

Peter Darvill-Evans remembers how grim it was: ‘In the early days there were just the three of us rattling around the place. At the end of the working day I often used to give Trevor and Bradley a lift in my beaten-up, thirteen-year-old Ford Cortina Mk 1 down to Shepherd’s Bush. One summer’s evening as I (with long hair and sandals) was driving Trevor and Brad through White City, I was stopped by a policeman who wanted to know whether or not the car was mine. I’m

not sure whether he thought we had stolen it or whether he suspected I was being kidnapped by Trevor and Bradley. I was able to show him my driving licence, but I think what persuaded him to let us continue on our way was my hyphenated surname and BBC English accent.

‘My Cortina finally ended its days parked outside the Hythe Road warehouse. A roofer, employed by the landlord to make repairs, had failed to secure his winch and pulley. Hearing a loud noise, the Games Workshop staff peered down from the windows to see my car lying under a pile of scaffolding.’

Trevor Graver recalls: ‘Hythe Road was famous for its toilet which housed the boiler, hence the nickname “The Tropicana”. And I remember slipping a note in a box we sent to Games Designers’ Workshop in the USA who had ordered copies of Leviathan, a supplement for Traveller written by Bob McWilliams which Workshop produced and published. I’d written, “Help! I’m a prisoner in the trade order department!” I forgot about it until Ian and Steve returned from the USA after attending Gen Con where GDW had told them about it. They thought it was funny.’

Ian, Humphrey the Dragon and Steve!



Deliveries were always dreaded at Hythe Road, especially on a hot summer's day, since the warehouse was on the first floor and there was no lift. A chain of people was needed to carry the boxes of games up the narrow stairs to the warehouse space.

But Hythe Road was only a short-term solution for our expanding business, and we quickly ran out of storage space once again. Steve and I agreed that our next warehouse had to be large enough for us not to have to move again for years. We needed a large two-storey building which would be used as a warehouse on the ground floor and as offices on the first floor for operations, accounts and production. We found what we were looking for in Sunbeam Road in Park Royal, North West London and relocated there in September 1981.

Inconveniently located on another uninspiring industrial park, at least the building met our needs. The only memorable thing about Sunbeam Road was, depending on which way the wind blew, the yeasty smell of fermenting beer which came wafting in from the Guinness Brewery about a mile away. The lease at Hythe Road hadn't expired, but we had outgrown the space, and everybody was desperate to leave there as soon as possible. In the end we had to buy ourselves out of the

Hythe Road lease, but it was a price worth paying.



Steve, John Chillingworth, Humphrey and Ian.

Dalling Road was now operating just as a Games Workshop shop with a stock room on the first floor. The production and publishing team from Dalling Road joined the accounts, warehousing and distribution staff from Hythe Road in the move to our new Sunbeam Road headquarters. The huge warehouse easily accommodated all of our stock and left plenty of room for expansion. Steve and I ran Workshop from our impressive new building as joint managing directors. We had adjacent offices on the first floor, both of them much larger than the Breadbin. Steve was responsible for sales, operations, HR and accounts with Peter Darvill-Evans reporting to him and I had responsibility for production, publishing and marketing with Albie Fiore reporting to me. It all worked well under one roof and Workshop continued to grow. The cavernous warehouse proved to be more than big enough for our needs until the day we moved all Games Workshop operations to Nottingham five years later.

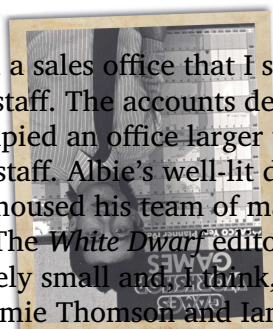


Steve and Ian in their offices.

SUNBEAM ROAD REMEMBERED PART 1

‘Moving from Hythe Road to Sunbeam Road felt like moving from a mud hut to a palace,’ recalls Peter Darvill-Evans. ‘Sunbeam Road was huge. I seem to recall the figure of 28,000 square feet was spoken of. Almost the whole of the ground floor was one vast warehouse space, with a goods entrance with a sliding door through which one could drive a ten-ton lorry – and indeed I did drive such a lorry, ferrying the stock from the old warehouse to the new. The first floor had generously proportioned

suites of offices, a reception desk with a telephone switchboard, civilised toilet facilities, a proper kitchen, and even a board room – and still there was space unused that in time became the production line area for the assembly and shrink-wrapping of Workshop's own games and playing aids.



‘I inhabited a sales office that I shared with the sales and marketing staff. The accounts department, headed by John Olsen, occupied an office larger than the sales office and with more staff. Albie's well-lit design studio was even larger and housed his team of magazine and games designers. The *White Dwarf* editorial office, by contrast, was relatively small and, I think, had no natural light – but then Jamie Thomson and Ian Marsh did their best work in twilight conditions... There was an office for the personnel and payroll department. There was of course the boardroom, with its imposing boardroom table. Ian and Steve each had an office sufficiently large that one had to walk quite a long way after coming through the door in order to reach the desk.’



Darvill-Evans.

Peter



and Accounts departments.

Sales

SUNBEAM ROAD REMEMBERED

PART 2

Gary Chalk remembers that time with fondness:

‘Jamie Thomson had the most horrible office in the entire building. It had no windows! Despite this lack of outlook, the *White Dwarf* features editor compensated by having lots of views of his own. In many ways it was like a little creative hub in the middle of the company. No one could look out, but then, no one could see in. Everyone turned up there at some time or another, tales were told, and an enormous number of jokes and pranks were planned and put into action. This was largely due to Jamie, whose bubbling brain and unquenchable sense of humour were never at a loss, despite a lot of frantic last-minute scribbling. Authors and illustrators spend a lot of time working on their own, which is odd, as they are usually gregarious fun-loving anarchists. I’ve never had so much fun at work as I did in those days, while at the same time being extremely productive. I don’t think the two things are unrelated.’

Credit controller Colin Reynolds describes his role at Sunbeam Road: ‘I think I did a good job as a credit controller. The money flowed in, but if I’m honest, I put that down to the fact that our customers wanted what we had to offer more than any particular finesse on my part. All I needed to do was remind our customers that they owed us money, and lo and behold it turned up.’

Production artist Liz Lindars also has great memories of her time at Sunbeam Road: ‘I trained for a BA in Graphic Design and my first proper job as a paste-up artist was working on *White Dwarf* above the shop in Dalling Road.

We then headed to Sunbeam Road and had a very glamorous office where we inherited not just some terrible fitted furniture but also a drinks cupboard and a tank full of tropical fish. Guess who got volunteered to look after the fish? Yes, me. Every time one died, I headed off to the pet shop in Ealing Broadway (allegedly the one the Pet Shop Boys were named after) to replace them.

‘Albie was head of production and Mary Common was the designer on *White Dwarf*. Albie and I bickered constantly about what music should be played in the office and I have to say he introduced us to some great tapes from his collection. Back then, smoking everywhere was the norm. The office was always full of smoke as Albie (and others) chain-smoked throughout the day. *White Dwarf* was done almost entirely in-house and we got very excited when we got an IBM typeball typewriter which meant we could do different typefaces in *White Dwarf*, as every ball was either a different font or was the bold, italic or light version. God knows what they cost in those days, but it did seem like the height of sophistication. The production artists spray-mounted the page layouts together. The fumes from the spray mount and Cow Gum meant we were all high as kites by the end of a heavy production day just before *White Dwarf* went to press.’

Trevor Graver remembers his time at Sunbeam Road: ‘When we moved to Sunbeam Road, I became the computer room supervisor, did the invoicing and all computer-related IT stuff, ran games, collated games, proofread *White Dwarf* and even proofread Ian and Steve’s first *Fighting Fantasy* gamebook, *The Warlock of Firetop Mountain*. I left Games Workshop in the mid-eighties after my role was re-structured. But still, it had been a lot of fun working there in the early days!’



Fiore and Liz Lindars.

Albie

SUNBEAM ROAD REMEMBERED PART 3

Clive Bailey, who first joined the company as publicity manager and was later promoted to marketing manager, recalls: 'After going to art school I got a job at Barclays Bank, joining a new department called Marketing Communications. In those days, many people at the bank went on long "working" lunches and often didn't come back in the afternoon.

'One day, while I was the sole member of my department on site, I knocked up a dummy Games Workshop catalogue. It was literally a sheet of A4 paper that I had folded to A5 onto which I pasted copy I'd

written on my typewriter and hand-drawn illustrations. Then I stapled the leaves together. I calculated the costs of printing the catalogue, distributing it by various means and the likely return on capital employed. I then wrote a letter of introduction to Ian Livingstone along the lines of “you should do this, and I can do it for you” and sent it off.

‘To my surprise, Ian Livingstone contacted me and said he had been thinking along the same lines and would I come in and meet him at the new Games Workshop warehouse at Sunbeam Road, Park Royal. So, in the autumn of 1981, I exchanged working in the City of London for an industrial estate in Park Royal. It seemed like the middle of nowhere. The highlight of lunchtime might be taking a stroll to what was then a new supermarket called ASDA.

‘Initially, my work involved producing the Games Workshop catalogue, running Games Workshop events and managing *White Dwarf* subscriptions. The catalogue was A5, as I had envisaged, and we promoted it through flyers inside *White Dwarf* and *Games & Puzzles* magazine or inside Games Workshop carrier bags in our shops. The catalogue wasn’t free; it cost 50p. Nevertheless, we quickly sold out the first 5,000 we printed.

‘*White Dwarf* subscriptions and circulation was the easiest publishing job I ever had. Subscriptions came in a steady stream and hardly anyone dropped out at renewal time. And those that did almost always renewed following the first of my renewal letters. A D&D acquaintance of Ian Livingstone had a computer, a database and dot-matrix printer. You sent off a typewritten list of new and expired subscribers to a private address near Heathrow, and a week before publication a pile of peel-off labels was delivered for addressing the subscription mailout and renewal letters.

**Sunbeam Road warehouse and
offices.**



‘When TSR opened its UK office, it was obvious that

Games Workshop needed to diversify and move away from its reliance on expensive US product imports. The first step was to publish US role-playing games under licence including Traveller and RuneQuest. My contribution to that was drafting a letter which could be sent to US games companies to explain why a game that retailed for \$10 in the US, if imported to the UK, could end up costing £30. If Games Workshop published their product in the UK under licence, we could charge a much lower price for it and sell more. That letter and Ian Livingstone's smooth talking did the business.'

WORK HARD, PLAY HARD

Being a games company, we naturally wanted everybody who worked for us to have game-playing be a part of their day. Similar to technology companies of today which provide chillout and games areas for their staff, we installed table tennis, a snooker table and table football. And of course, there were plenty of after-work role-playing and board games evenings.

Peter Darvill-Evans remembers the good times had at Workshop: 'There were just so many games, and the people had real affection for each other. Most people had their own particular ways of relaxing. Every lunchtime John Olsen, Colin Reynolds and I played a few rounds of a never-ending game of Apocalypse, although anyone who's played it knows that it's far from relaxing. And of course, there were Games Workshop's two rival softball teams, the Rats – captained by Ian Livingstone – and the Sharks – captained by Steve Jackson. There was also a blues band which played at parties at Sunbeam Road! I played rhythm guitar with Steve on lead guitar and Ian on harmonica. This all helped to make for a happy set of employees.'



ABOVE & RIGHT: Ian playing blues harmonica and Steve playing lead guitar.

Jamie Thomson remembers the fun and games: ‘One of the annoying things I remember is never being able to beat Ian Livingstone at table tennis. Even though I was younger and not bad at all, Ian was really good at table tennis. I think I managed to win a few table football games though. In fact, all my table football skills were learnt in games against Ian and Steve. The superfast wrist flick, the ball trapper and so on. And yes, the bosses would regularly come out at lunchtime to play games with their staff. They were good guys to work for.’

Ian Waddelow remembers the game of Killer, which became a too much of a distraction: ‘Killer was a live action assassination role-playing game which ended up being banned at Sunbeam Road because nobody could get any work done because of their general paranoia! Everybody was worried even to sit down on a metal chair in case a piece of string attached to it ran to a fake cardboard plug stuck on the wall in order to “electrocute them”. I still remember blowing Jamie Thomson’s head off by sellotaping a piece of paper to the inside of his office phone that read “Ka-boom!”’

DRAGONLORDS DEN

The fallout from Games Centre going out of business gave us the opportunity to hire some of its former employees. One of them was Marc Gascoigne who published his own games fanzine *DragonLords* with Ian Marsh and Mike Lewis. *DragonLords* often made barbed comments about Games Workshop and I thought it would be better to hire Marc and have him inside the camp helping rather than outside poking fun at us.

Marc remembers joining Workshop: ‘Ian Marsh and I both left university in the summer of 1983. I managed to land a job at Games Centre. For a few months I thoroughly enjoyed myself as the in-house expert of their Regent Street branch on these funny new role-playing and fantasy board games, as well as the first Spectrum and BBC computer games. Marshy, having no previous Saturday-job shop experience, failed the interview spectacularly and ended up... getting a job in the Games Workshop warehouse. After just a few months he was plucked from there by Jamie Thomson to be an editorial assistant on *White Dwarf*... At the end of 1983, the Games Centre chain had closed down, leaving me on the dole, so before Marshy’s warehouse role could even be advertised I was tipped the wink and trotted off to Sunbeam Road for my own interview.

‘Sitting in Games Workshop’s reception, filling in some paperwork before the warehouse interview, the mighty Ian Livingstone wandered past, clocked me sitting there, did a superb comedy double-take worthy of Buster Keaton... and then suggested that after I’d spoken to the warehouse manager I might care to swing by his own office, as he was looking for a new editor for role-playing games. I duly did, and he gave me an early draft of some rules for a *Judge Dredd* skirmish battle system, by Citadel’s Rick Priestley. Challenged to tell him what I’d add or change to make it work as a full role-playing game, I did just that, at some length.

‘When as requested I telephoned him back a few days later, the great man got his revenge for all the *DragonLords* sideswipes, by pretending to toss a coin at his end of the line... but thankfully offered me a job.

‘I started at Games Workshop in April 1984, but after three days I promptly came down with measles and was off work for the rest of the month, which wasn’t a great start. Once properly ensconced, I found myself in a compact, windowless office with the *White Dwarf* team – namely the editorial assistant, my old school pal Ian Marsh, and the

magazine's assistant editor, Jamie Thomson. My job as Games Editor was pretty simple: kick the *Judge Dredd* roleplaying game into shape by developing the rules and adding notes on the famous Mega-City One setting so that it could be published, and also help Albie Fiore and the *White Dwarf* team with anything as required.

‘Another outlet for all the creativity boiling over in us ex-fanzine editor types was the daft Games Workshop mail order fanzine, *The Black Sun*. Expanding on some nasty-cute goblin characters that had been invented by mail order staffer Steve Williams and artist Trevor Hammond to give life to the adverts in each issue of *White Dwarf*, it was a monthly twelve pages of nonsense that went out solely to subscribers.’

Marc Gascoigne also recounts lunchtime fun at Games Workshop: ‘Although the building was fairly distinctly divided between offices and warehouse, we’d hang with anyone. It was often the highlight of a lunch hour to sit downstairs and watch the guys challenge each other to put more and more outlandish items of food through the shrink-wrapping machine intact. All these years later, it’s a shame that I can’t remember who won by perfectly wrapping a fried egg, yolk somehow perfectly unbroken, but I salute you, sir.’

GOING NOWHERE

Always looking to expand our product offering to our trade customers, we agreed a distribution deal with Stuart Dowsey, owner of Dowsey Games, for Games Workshop to act as the wholesaler for his imported classic games such as Go and Chinese chess. As our overall business grew, we later employed Stuart as warehouse manager. However, not all of the staff we employed to pick, pack and ship our games were as productive as we would have hoped. There again, attracting warehouse workers to the inconveniently located Sunbeam Road industrial estate was challenging. It was not as though we were paying huge salaries.

Steve and I would often walk around the warehouse to see how things were going. One day, I was looking at a pile of boxes containing trade orders in the loading bay that were waiting for collection. I was puzzled to see three of the packed boxes with rather unusual wording on the address labels. The words ‘same as above’ had been written on the labels. Nothing else. I couldn’t believe it. I asked who had packed the order and discovered it was a young man who had only started

work with us the previous day. I asked him to explain. He showed me the trade order packing sheet he'd been given and casually pointed out that 'same as above' were the words written in the 'delivery address' box. What he hadn't noticed was that the customer's actual address was written in the 'invoice address' box above the delivery address box. I stayed calm and explained that the shipping company might not be able to deliver the boxes to 'same as above'. From then on, we invested in more in-job training for our new warehouse staff.



Sunbeam Road staff, 1983.



Sunbeam Road staff, 1983.



The flooded warehouse.



The flooded warehouse.

THE GREAT LEAK

Everybody at Games Workshop remembers the day of the ‘Great Leak’. As Gary Chalk recalls, ‘I arrived one morning to find the sliding doors of the warehouse wide open, and anyone who had got to work early scurrying about like ants. It turned out that rainwater from the thunderstorm the night before had leaked through the roof, poured down into the warehouse and was threatening the stock. Any stock that could be saved was being moved away from the ever-growing lake on the floor. Nevertheless, quite a bit of stock was destroyed. Fortunately, the company was saved by an insurance policy!’

It was thanks to Steve’s father, Ken, who was in the insurance business himself, that we’d taken out a good insurance policy. Then there was the time when my old VW Beetle was stolen from outside the warehouse. Whatever it was, there was always something to talk about at Sunbeam Road.

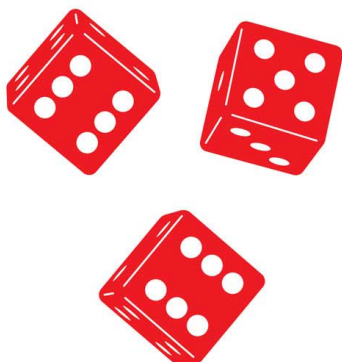




Hythe Road and Sunbeam Road.

17

THE WARLOCKS OF FIRETOP MOUNTAIN





By 1984, not only were Games Workshop, Citadel and *White Dwarf*

taking up a huge amount of our time, Steve and I had also become bestselling authors with all the additional work that entailed. Following the publication of *The Warlock of Firetop Mountain* in 1982, we were enjoying unexpected success writing *Fighting Fantasy* gamebooks, which had become a global publishing phenomenon.

The opportunity to write *Warlock* came about following a chance meeting in 1979 at Games Day 5 at the Royal Horticultural Hall in London. Penguin Books had taken a stand to promote a new book called *Playing Politics*. We got talking to a Penguin Books editor, Geraldine Cooke, who was fascinated by people playing RPGs with so much enthusiasm and excitement. Her best friend had told her about the D&D craze and she asked if we would be interested in writing a book about role-playing games. We agreed, but later suggested that rather than write a book about RPGs we should write a book that gave the reader an RPG experience. She liked that idea better and asked us to send her a synopsis.



**Geraldine Cooke's
commissioning letter.**

Playing D&D and designing dungeons had given us plenty of ideas for an interactive book set in a world of magic and monsters. Steve and I talked endlessly about the best way to distil the essence of a fantasy role-playing game into a single-player book format. Eventually we came up with the idea of a self-contained branching narrative adventure with a simple games system using dice for combat and determining the outcome of random encounters. Our concept was for an interactive book in which YOU, the reader, were the hero who had to read and play your way through the adventure making choices, killing monsters and finding treasure. The challenge was how to present choices in such a way that readers would never know what was coming next. We solved this by breaking up the text into numbered paragraphs and then jumbling them up. For example, the choice of going east or west at the end of paragraph 1 would mean

turning either to paragraph 71 or paragraph 278. It could best be described as analogue hypertext. Rather like writing a computer program flow chart, we had to draw a map of the adventure to record all the possible paths and numbered choices, and also keep a careful record of all the monsters, items, objects, coins, spells, potions, armour, weapons, clues, etc., that could be found on the quest to make sure that (a) it was actually possible to get through the adventure, and (b) it was possible to adjust the balance of the adventure to make it easier or harder where required. Although the manuscript would be written sequentially, each paragraph would be set down on a separate page and mixed up later once the adventure was completed, playtested and balanced. It was as much a game as it was a book, hence our decision to call it a 'gamebook'.

By early 1980, the synopsis for the book was finally finished. We gave it the working title of *The Magic Quest* and sent it off to Geraldine at Penguin Books together with a detailed encounter from the adventure that demonstrated the gamebook mechanic. Her first question was whether it was a book for adults or children. We honestly felt it was suitable for both. Geraldine loved the concept and suspected she had something special on her hands, but she found it hard to convince anyone else at Penguin that this was the case.

Geraldine recalls: 'The idea was thrown out on its ear at the Penguin editorial meeting. Senior management roared with laughter at the idea, one laughing so much at the crazy idea of an interactive fantasy adventure book combined with a dice game, that he lay his head on the table and howled with laughter. I managed to keep the proposition on the agenda for months and kept on batting away at it. In the end I was so angry that I withdrew my proposal and went off to my room to brood. This all took about a year.

'And then, one day, inspiration struck. I phoned up Patrick Hardy, who was head of Children's Publishing, and he agreed to take a look and came down to my floor. That was unexpected as Children's Publishing and Adult were entirely separate and it was completely unusual for a Penguin editor to take an idea to the Children's side. He had the proposal in his hand and of course I thought he was going to reject it, but he said, "We'd like to take this on for Puffin." I was overjoyed. At last someone who got it! The rest, as they say, is history.'

The deciding factor proved to be the Puffin Book Club, which operated in schools right across the country. Tony Lacey, head of editorial at Puffin at the time, felt sure the sales potential of *The Magic*

Quest would be much higher if it was targeted at nine- to twelve-year-olds.

Despite Tony Lacey's support, Penguin sat on the proposal for another six months before making a formal offer. During this time, our frustrations grew. At one point, Steve went so far as to send the synopsis to Allen & Unwin, publishers of *The Lord of the Rings*, in the hope of convincing them to let us write a 'You are Gandalf' gamebook, but they politely declined in a short letter. With hindsight, that was a blessing since we wouldn't have owned the intellectual property in the book, whereas we did, and still do, own the IP rights in *Fighting Fantasy*. Penguin finally came through with an offer letter from Tony Lacey to publish, but only gave us six months to write the book, which was challenging since we were ridiculously busy running Games Workshop.

To shorten the writing process, Steve and I decided we should write half the adventure each. The mid-point, where the two parts would join, was planned to be where the reader would cross over a river. I wrote the first half of the adventure up to the river creating three different crossing points. Steve continued it from there, adding the infamous maze which some people are probably still trying to find their way out of after all these years. The basic premise was a dungeon-based treasure hunt set deep inside the cavernous Firetop Mountain, home to the powerful warlock Zagor. We changed the title from the anodyne *The Magic Quest* to *The Warlock of Firetop Mountain*, which was more in keeping with established fantasy titles such as *The Lord of the Rings* and *Dungeons & Dragons*.

Despite having submitted the finished manuscript and come up with a more engaging title for the book, our work was not over. The book's editor, Philippa Dickinson, diplomatically pointed out various inconsistencies between the two halves of the adventure such as different terminology and choices being presented in different ways. And the first draft also included the words of a song that was protected under copyright.

'What I absolutely remember is sitting them down and saying, "You've written two different books here," because they had very different writing styles,' says Philippa. 'Ian's was quite analytical, and Steve's was full of exclamation marks... You cross the river and it's a completely different voice. So, one of the things that I asked them to do was to even it up.'

One major problem was that Steve and I had used different rules for

combat for the two parts of the adventure. We had agreed on the three basic attributes of the adventurer – reflecting the hero's fighting ability, constitution and fitness, and how naturally lucky they were – but had labelled them differently: Steve used Skill, Stamina and Luck, whereas I used Combat, Strength and Luck. There were also differences in how these attributes were determined. We knew the combat system was going to be critical to *Fighting Fantasy's* success; this was what would transform the book from a simple multiple-choice adventure into a solo role-playing adventure game. Steve had combat occurring concurrently, with the player and their opponent striking together, always using two dice, whereas I had them taking turns, with combat requiring three dice. Sometimes Steve specified the number of combat rounds that had to be fought, whereas I didn't. We took elements from both approaches and the final design was an elegant system which proved to be one of the things that set *Fighting Fantasy* apart from the many clones that appeared following the success of the series.

However, for Philippa Dickinson, the problem remained that the manuscript was still 'a tale of two halves'. There was an obvious difference in our writing styles which needed to be addressed. We'd typed out our halves of the adventure on paper using old-fashioned typewriters. It wasn't a simple matter to change the text, so Steve kindly volunteered to redraft the entire manuscript to make it consistent, and delivered the final draft in time for publication in August 1982.

With the writing done, we then had to convince Puffin's design department that we should commission the artists. Puffin wanted safe covers with gnomes and toadstools whereas we wanted covers featuring hideous monsters which threatened to rip the heads off the readers. We argued that we had been playing RPGs and commissioning fantasy game art for over six years and knew what people liked. To their credit, Puffin let us have our way and we were able to employ the same artists we used for *White Dwarf*. Peter Andrew Jones was commissioned to paint the iconic cover for *The Warlock of Firetop Mountain* with its fearsome dragon looming above the warlock Zagor. Russ Nicholson was commissioned for the internal art and delivered stunning, highly detailed black-and-white pen and ink illustrations which are still the benchmark today.



1982.

Puffin Books were initially cautious about the book's sales potential, and for the first few weeks their caution seemed justified. We were told that it wasn't selling well. However, we felt that was a self-fulfilling prophecy since *The Warlock of Firetop Mountain* had been announced with very little publicity. We promoted it as best we could in *White Dwarf*, and the Puffin Book Club certainly helped promote the book in schools. Sales remained slow, and we had to rely on word-of-mouth in school playgrounds to get the message out there. That remained the case until we appeared on BBC Radio 1 to run the adventure live with children phoning in to make the choices from the options we gave them. Almost overnight, *The Warlock of Firetop Mountain* became a nationwide craze. Children were captivated by the story and excited by the tense decision-making needed to navigate their way through the interactive adventure, rolling dice to battle monsters, and poring over the highly detailed art to ignite their imaginations.

After a slow start, *The Warlock of Firetop Mountain* was reprinted six times in three months. With sales that strong, Puffin realised they needed new titles – and fast. Philippa Dickinson called us up to commission two more. Geraldine Cooke had been truly vindicated for her original belief in *The Magic Quest*.

Steve immediately began writing *The Citadel of Chaos*, while I started work on *The Forest of Doom*, thereby eliminating any problems around differences in writing styles. By March 1983 our three titles were topping the *Sunday Times* children's bestseller charts.



Books 2 and 3 from Steve and Ian.

RADIO WARLOCK

‘W e didn’t have huge marketing budgets in

children’s books in those days, but we did a lot of work with the Puffin Club,’ recalls Barry Cunningham, the marketing director at Puffin at the time. ‘And we did a lot of trucking around the country, at various events and so on.

‘We got a slot on BBC Radio 1 on a Saturday morning show with Steve and Ian, and then we played the first book on the phones, during the course of a programme, where you had kids ringing in and doing it. They actually invited us back to do it again. That was one of the biggest turning points.’

[illegible]

Steve's map of the Maze of Zagor.

By now we were receiving a lot of media requests. I appeared on *Saturday Superstore* to be interviewed by John Craven to discuss the children's books bestseller list. We started at number ten and worked up. When we got to three, two and one, they were all *Fighting Fantasy* books. He didn't seem very impressed though, his main question being, 'When are you going to write a proper book?' I replied that they were inspiring a whole generation of children to read, but he couldn't find a good word to say about them. At least I got to sit on the Pop Panel with Alvin Stardust!

Two more titles, *Starship Traveller* and *City of Thieves*, appeared later that same year. The sixth book was my dungeon crawler, *Deathtrap Dungeon*, which came out in April 1984. It was an immediate hit and was the eighth bestselling book in the UK, including adult titles, which was phenomenal at the time for a children's book.

As the series grew, Puffin were happy to commission the artists we suggested. The gritty atmospheric detail found in the works of Iain McCaig, Martin McKenna, Ian Miller, Brian Bolland, Jim Burns, Russ Nicholson, John Blanche, Chris Achilleos, Peter Andrew Jones, Les Edwards, Terry Oakes and others became the hallmark of *Fighting Fantasy*, giving it its uniquely powerful visual appeal. We were certainly aware and very much appreciative of the part the artists played in making the original editions so appealing. Millions of children around the world marvelled at the fine detail of the creatures and characters.

If I had to pick my favourite *Fighting Fantasy* artist, it would have to be Iain McCaig. Not only is he technically brilliant, but he also captures a mood or a dramatic moment like few other fantasy artists can. Having become a fan of the work he'd done for Workshop, I asked him if he would paint the cover for the first *Fighting Fantasy* gamebook I wrote on my own, *The Forest of Doom*. He agreed, and the finished painting was better than anything I could have imagined. He was always my first-choice artist and I hounded Puffin to commission him whenever he was available. He ended up painting the covers of *The Forest of Doom*, *City of Thieves*, *Deathtrap Dungeon* and *Island of the Lizard King* and also drew the internal illustrations for *City of Thieves* and *Deathtrap Dungeon*. The covers were all spectacular. I'm often asked which is my favourite of the four and I have to say that the Goblin metamorphosing into Shape Changer on the cover of *The Forest of Doom* wins it for me. But only just. What is so incredible about these covers is that Iain used watercolours to paint them, a tricky medium at

the best of times.

FIGHTING FANTASY FOREVER

Steve: ‘After Warlock had done so well, Puffin wanted to know if we could turn this into a series. And yes, we could. At a meeting in Philippa Dickinson’s office, she wanted to know what we should call this series. Ian came up with the name “Fighting Fantasy”. I think at the time it was just expected to be a working title. But it never got changed.’

Steve and I often did *Fighting Fantasy* signing sessions at our own Games Workshop stores, especially when a new shop opened. Sheffield shop manager Peter Berry recalls one such day: ‘Games Workshop Sheffield received a massive pile of shiny new paperbacks in advance of a well-advertised signing session by the two esteemed authors. Come the day, Ian and Steve were given a signing table near the front till and we had a slick system whereby the purchasers brought their books to them, got the two magic signatures and were passed on to the till where they stumped up the cash and walked away clutching their treasure. One confused young lad went through this procedure, received his book, turned to his Mum and burst into tears. “Those men,” he sobbed, “have just scribbled in my new book!”’

Penguin Books Ltd

536 King's Road, London SW10 0UH

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Ian Livingstone and Steve Jackson,
Games Workshop
27-29 Sunbeam Road
London NW10

5 January 1982

Dear Ian and Steve,

Herewith the contract for THE MAGIC QUEST - sorry for the delay but it got caught in the Christmas chaos.

It's the standard Penguin contract which you've already seen, and I've altered Clause 7b(ii) to give a 7½% royalty on any Viking paperback, which is what I agreed to do. I've also adjusted the delivery date in Clause 1!

If it looks OK, perhaps you could both initial and sign it, and bring it in next Tuesday. I'll then arrange for a counter copy signed by us to come to you, together with the advance due on signature.

Looking forward to seeing you next Tuesday,

Yours,

AP. Tony Lacey
Tony Lacey

The big day when the contract arrived.

While children around the world loved our books, they did not escape criticism. The Evangelical Alliance published an eight-page warning guide about *Fighting Fantasy*, describing the books as the gateway to devil worship since readers had to interact with ghouls and demons. Petitions were sent in to Puffin Books by worried parents demanding they be banned. Magazine articles warned of children using their imaginations too much when reading our books. A worried housewife in deepest suburbia phoned her local radio station to tell the listeners that having read one of my books, her son levitated. It was insane. Frequently asked by the media whether interactive stories of swords, sorcery and demons were suitable for a children's publisher like Puffin, Editorial Director Liz Attenborough defended *Fighting Fantasy* to the hilt, pointing out that our books improved children's literacy and problem-solving whilst also inspiring creative writing and

art. And for every critic there was also a supporter. Teachers reported how our books had been extremely successful in getting boys to read – particularly those classified as ‘reluctant readers’.

Running Games Workshop during the day and writing *Fighting Fantasy* gamebooks at night and at weekends was tough and had its consequences. We did it for more than three years, but by 1985 we no longer had the bandwidth or the energy to do both. Something had to give. Should we stop writing books or appoint a managing director for Games Workshop? We’d been running Workshop for ten years. We were emotionally attached to the company and we still loved it. However, being bestselling authors was very exciting and the royalty cheques were most welcome since we didn’t pay ourselves much at Games Workshop.



The range of *Fighting Fantasy* gamebooks published by Puffin.

By 1984, the *Fighting Fantasy* series was a nationwide craze in the UK and overseas publishers were competing to sign up the foreign rights. We were sent on publicity tours to Australia, New Zealand, the USA, Japan and all over Europe, which were amazing. At one point the demand became so great we had to split some of the tours between us. In late 1984, I remember taking on a whirlwind tour of Australia and New Zealand, giving eighty-four television, radio and newspaper interviews in just three days, while Steve visited South Africa, Canada and the USA. It was mad.



Steve and Ian in Tokyo on their author tour.



Steve and Ian
in Penguin Books' offices in 1982.

But the publicity tour to end all tours happened in 1986, when Shakaishisou Sha, the Japanese publishers of *Fighting Fantasy*, invited us to visit them in Tokyo. The series was hugely popular in Japan, having sold over 3 million copies, and we were literally mobbed by fans, who turned out at the signing events in their hundreds.

As Steve recalls: 'Shakaishisou Sha was a small publisher of academic works on sociology and the like. Penguin's Japanese agent approached them with *Fighting Fantasy*. It wasn't their thing at all. But the Japanese editor gave a sample of *The Warlock of Firetop Mountain* to his teenage son who was studying English. His son was so enthusiastic that they quickly signed a publishing deal for the Japanese rights. I have no idea what they did to bring the books into the public eye, but whatever it is they did, it worked. *Fighting Fantasy* became a nationwide sensation. Shakaishisou Sha, who would normally sell 5–10,000 copies of one of their academic books, sold 250,000 copies of *Warlock*. We were told that if they sold two million plus books in Japan they would invite us over for a grand publicity tour. They honoured their promise.'

And so Steve and I flew to Tokyo to embark on a memorable publicity tour of the country, where we were mobbed by fans wherever we went. When we got back to Tokyo, Shakaishisou Sha arranged a special *Fighting Fantasy* event at which we were presented with beautifully made printing blocks of our names in kanji which they had had registered. We were treated to the finest Japanese food imaginable, hosted by the chairman of the company. The poor man looked totally bemused by his two guests from England who wanted to talk to him about *Fighting Fantasy* gamebooks, which he clearly knew absolutely nothing about despite the best efforts of our interpreter.



What we didn't know at the time was that when Shakaishisou Sha signed the *Fighting Fantasy* licence, the company was on the verge of going out of business. But after selling over 3 million copies of *Fighting Fantasy* gamebooks, Shakaishisou Sha was saved.

STEVE JACKSON AND IAN LIVINGSTONE PRESENT...

Having seen how successful the series was, other publishers began jumping on the bandwagon, rushing out competing gamebook series of their own. But Puffin were keen to maintain their market-leading position and decided their best strategy would be to publish a new *Fighting Fantasy* book every month or so. There was no way Steve and I could write a book a month, so we decided to commission other authors for the 'Jackson and Livingstone Present' titles in the series.

I wrote *Island of the Lizard King* which was the seventh title in the series before the first 'Present' title was published. It confused a lot of people at the time, and still does to this day. *Scorpion Swamp* was written by the US games designer Steve Jackson of Car Wars fame, much of it during a business trip to meet us at Games Workshop. Having discussed distribution and licensing terms for Steve Jackson Games in the UK, we moved on to discussing the possibility of him writing a gamebook in the *Fighting Fantasy* series. Steve Jackson US (as

he was referred to) agreed and spent about twenty minutes or so thinking about the story and mission before he sat down in the Games Workshop showroom in Sunbeam Road to begin writing. Steve Jackson US explains: “They described their travails in creating *Fighting Fantasy* books, and the difficulty of flow-charting. I sat down and wrote the first third of *Scorpion Swamp*, and they liked it.’

When the adventure was published as the eighth book in the *Fighting Fantasy* series, most people assumed *Scorpion Swamp* was written by the UK Steve Jackson. There are some people to this day who do not realise that the Steve Jackson who wrote *Scorpion Swamp*, *Demons of the Deep* and *Robot Commando*, and the Steve Jackson who wrote such classics as *The Citadel of Chaos*, *House of Hell* and *Creature of Havoc*, are two different people. Steve Jackson US comments on the confusion: ‘Occasionally I am presented with a copy of one of UK Steve’s books to sign. I always explain, and if they *really* want me to, I will sign it “The wrong Steve Jackson”.’

Over time, Steve and I commissioned several ‘Present’ series authors, including Jamie Thomson, Paul Mason, Steve Williams, Marc Gascoigne, Peter Darvill-Evans, Jim Bambra, Stephen Hand, Dave Morris and Jonathan Green, who were all Games Workshop staff or had worked for Workshop in some capacity. Jamie Thomson says: ‘I wrote three books in the *Fighting Fantasy* series. The first was *Talisman of Death*. My writing partner, Mark Smith, and I wrote it out long hand, and then I typed it up in the evenings in Ian Livingstone’s office, using his brilliantly modern word processor.’



The unintended consequence of the success of *Fighting Fantasy* was that it inspired several of our employees to start writing their own gamebooks. Joe Dever was running the Games Workshop mail order department and he teamed up with our in-house graphic artist Gary Chalk to begin a gamebook project for Games Workshop. However, they decided they would be better off leaving Workshop to write *Lone Wolf* gamebooks for a rival publisher. That set a trend with Jamie Thomson, Peter Darvill-Evans, Ian and Clive Bailey and others leaving over time to write their own gamebooks. You couldn't really blame them. Games Workshop became the primordial soup out of which new gamebook writers emerged.

WARLOCK MAGAZINE

With the publication of *The Warlock of Firetop Mountain* in 1982, sales of *Fighting Fantasy* gamebooks had been so good that Penguin Books told us they would like to publish a magazine dedicated to the series. Naturally we were all in favour of that happening. The first issue of *Warlock: The Fighting Fantasy Magazine* was published in 1984 as a quarterly. *White Dwarf* had been so successful for Games Workshop in promoting role-playing games, we hoped *Warlock* would do the same

for *Fighting Fantasy*.

Under the Penguin imprint, it was edited by Philippa Dickinson with Tony Lacey's help. Steve and I were the magazine's editors-in-chief. But after five issues, Penguin felt a *Fighting Fantasy* magazine was too niche for them and offered to transfer ownership of it to Games Workshop in exchange for free adverts for *Fighting Fantasy* books in the magazine. That seemed like a good deal to us, and we agreed.

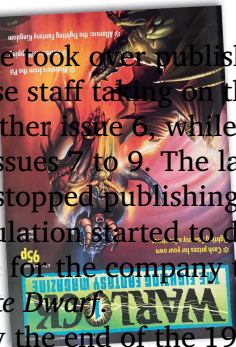
Ian and Steve on tour in Japan.

We took over publishing *Warlock* from issue 6 onwards with our in-house staff taking on the editorial duties. Peter Darvill-Evans put together issue 6, while Steve Williams and Paul Mason worked jointly on issues 7 to 9. The last four issues were edited by Marc Gascoigne. We stopped publishing *Warlock* in 1986 with issue 13 when the circulation started to dip. It had certainly done its job, but now it was time for the company to focus all its magazine publishing resources on *White Dwarf*.

By the end of the 1980s there were forty *Fighting Fantasy* titles in print and production began to slow. The series was due to finish with the fiftieth title, *Return to Firetop Mountain*, but sales were boosted by this revisit to the location of the very first book and Puffin published a further nine titles.

When the fifty-ninth book, *Curse of the Mummy*, was published in 1995, the series had sold over 17 million copies worldwide and had been translated into more than twenty languages.

As a postscript, *Fighting Fantasy* gamebooks have now been published in over twenty-five languages in thirty countries and have sold more than 20 million copies worldwide. They are still in print today.



The amazing world of Fighting Fantasy



Computer Games

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Introduce your customers to this exciting new world of adventure, and wait for them to come back for more. But be warned *Fighting Fantasy* is more than compulsive, it's positively addictive.

Fighting Fantasy begins at Earls Court on Stand K18, but where it will end, we can only leave to your imagination.



Gamebooks



Jigsaw Puzzles



Miniatures



Steve Jackson

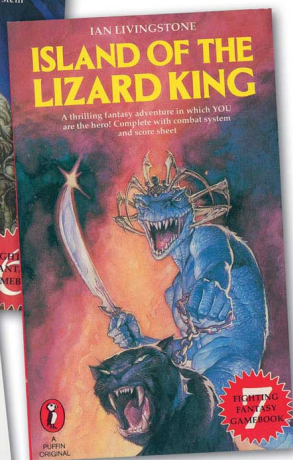
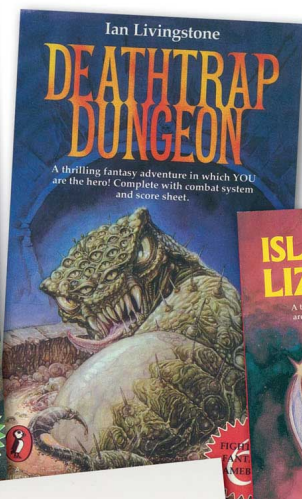
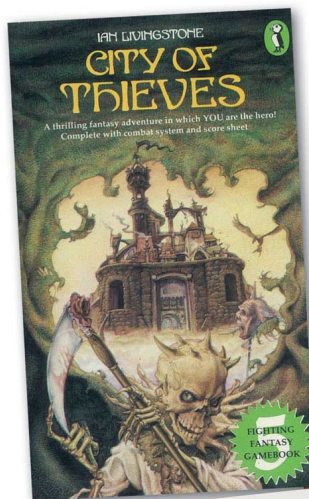


Ian Livingstone

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COME TO...

FIGHTING FANTASY DAY

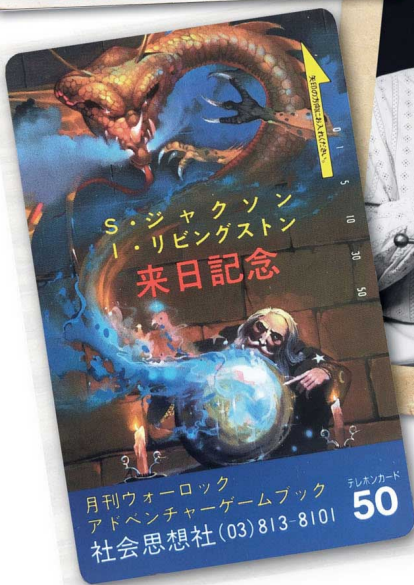


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WARLOCK
THE FIGHTING FANTASY MAGAZINE

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CITADEL MINIATURES – display of tabletop fantasy gaming.
ROLE-PLAYING GAMES – including DUNGEONS & DRAGONS.
FIGHTING FANTASY TRIVIA QUIZ – with PRIZES.
HOW A FIGHTING FANTASY BOOK IS PRODUCED - display.
COMPUTER GAMES – for everyone to play.
WARLOCK MAGAZINE – meet the goblins who edit it.
GAMES AND BOOKS FOR SALE – from **PENGUIN BOOKS**
GAMES WORKSHOP
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and more!



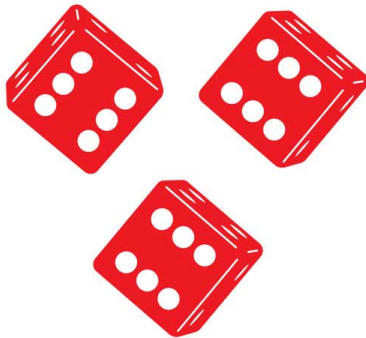


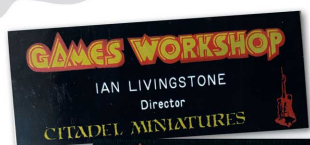


**Elizabeth Attenborough, Ian, Geraldine Cooke, Richard Scrivener and Steve (front)
at the *Fighting Fantasy* 10th anniversary party.**

18

THE BATTLE OF THE BOARDROOM





While Steve and I were busy juggling life between running Games

Workshop during the day and writing *Fighting Fantasy* gamebooks at night, Bryan Ansell decided in early 1985 that it was an opportune moment to resign from Citadel again. It was for a different reason this time. We asked him to come to London for a meeting and he turned up at our door in a brand-new red Lotus Esprit Turbo. Bryan liked his sports cars. He told us he was finding it increasingly difficult to work with the senior management team at Games Workshop head office. We pointed out to him that if he left, he would be walking away from Citadel and the brands he'd spent years building, including Warhammer. He said he didn't care and would start all over again. It might have been brinkmanship, but he knew he was in a strong bargaining position. It was as though we'd learned nothing from the last time he resigned. We still had nobody else to run Citadel; succession planning was something we never got around to. We also didn't have a stand-out candidate to run the Games Workshop side of the business. We knew we needed Bryan, but then, Bryan needed us too. It wasn't too hard to convince him to stay on by promising him we would back him when the time came for us to step down on condition that he was willing to be part of an enlarged operating board in the short term.

Steve and I had been running Games Workshop for ten years and with the added pressure of having to write more and more *Fighting Fantasy* gamebooks, we were working round the clock. It was exhausting. We began thinking of ways to be more hands-off in the day-to-day running of our company but without giving up control.

The day finally came when we announced our plans to pull back from day-to-day operations, which came as a shock to some of our employees. We stated that the Games Workshop operating board would be made up of Bryan Ansell (Managing Director, Citadel) together with Ian Bailey (Financial Director), Ian Waddelow (Marketing Director) and Peter Darvill-Evans (Trade Sales Manager) from Workshop. We didn't announce that we were looking to appoint a group managing director, but most people knew it would only be a matter of time. It soon became apparent that the company couldn't work without one. Running it by committee was never going to work long-term since the new board had strong differences of opinion on priorities. Bryan wanted Citadel Miniatures, Warhammer and the shops

to be the main focus whilst the Workshop directors wanted to focus on the shops, trade sales, games production and magazine publishing. The battle of the boardroom had begun, and we realised we would have to appoint a group managing director sooner rather than later. It boiled down to a choice between Bryan Ansell and a partnership of Ian Bailey and Ian Waddelow. Bryan was the clear favourite; we'd told him as much. Apart from his annoying habit of resigning when we least wanted him to, he'd run Citadel successfully and profitably because of his focused vision and no-nonsense management style. We liked his plan for Games Workshop and Citadel to drill down even more on company-owned products. By comparison, Ian Bailey and Ian Waddelow, good as they were at their jobs, were inexperienced at running companies, particularly in the context of Citadel, and their plan for the combined company was less focused. In the end, it was a pretty straightforward decision.

Vertical integration was the term I first heard from a journalist years before. It was a business model that Bryan was determined to pursue even further, and we were very supportive in this respect. We sent a letter to Bryan on 21 May 1985 offering him the position of group managing director, which he quickly accepted. Weird though it was to pass the baton, the deed was done, and the company's future was now in the hands of Bryan. Accepting the new world order, Ian Bailey and Ian Waddelow resigned in December. At last Bryan had what he wanted. We had given him the mandate to be in charge of Games Workshop with overall responsibility for the entire group, including Games Workshop retail, Games Workshop productions, Games Workshop wholesale, Citadel Miniatures manufacturing, publications and distribution, and *White Dwarf* magazine. A plan was drawn up to move Games Workshop's head office and operations to Citadel at its premises in Eastwood, Nottingham, to centralise all the group's activities under one roof. The relocation happened six months later.

END OF AN ERA

Peter Darvill-Evans recalls the power struggle: 'The

London end of the Games Workshop business was into all manner of things. As a trade customer, or as a member of the public buying by mail order or browsing in a Games Workshop shop, you had a vast choice of products; everything from classic games such as chess and Go, board games, role-playing games, miniature figures, magazines, sourced increasingly from Games Workshop's own manufacture but also from a wide array of other manufacturers and publishers in the UK and from overseas.

'In Nottingham, however, a very different ethos prevailed. At Citadel, Bryan Ansell's vision was of a vertically integrated business, hermetically sealed from outsiders at every level except at the final stage – the retail sale. He saw that in buying products from other manufacturers you provided them with a profit margin that could be yours if you did your own manufacturing. Bryan's fundamental business model was to manufacture products to sell mainly through the company's own retail outlets.

'For several years the two very different approaches had managed to co-exist; but when Ian and Steve decided to step back from the day-to-day running of the entire business it became apparent that the co-existence had run its course.'



**Steve and Ian
handing over the keys to Bryan Ansell.**

Not wishing to move to Eastwood, some of our long-standing

employees opted to take redundancy and leave the company. The reality of the move and staff leaving made it feel almost like a family break-up, such had been the bond of team spirit and camaraderie at Sunbeam Road. To say we didn't have second thoughts is an understatement. But it was the right thing to do for the company. A skeleton staff remained at Sunbeam Road in the short term to carry on production of *White Dwarf* together with two warehouse staff to help transfer all the stock up to Nottingham.

Peter Darvill-Evans reflects on those final days: 'I was still there – because someone had to be. The premises still had fixtures and fittings; it still had to be kept secure; the phone lines were still operative and very occasionally a Games Workshop customer would call. But then I, too, was made redundant. I had to hand back the company car that I had had for only a few months – a beautiful (if rather old) black Citroen DS – and as part of my redundancy package I was instead given the car that had been Ian Waddelow's: a Ford Cortina. It seemed appropriate. Steve and Ian asked whether I'd be interested in writing a *Fighting Fantasy* gamebook. I said yes and *Beneath Nightmare Castle* was published in 1987 as *Fighting Fantasy* book number 25.

'It is safe to say that all in all my time at Workshop, these were not the happiest of my life. I had grown perhaps too strongly attached to my employing company, its proprietors and its employees. I was committed to the diverse, inclusive, all games for all people ethos that I perceived to be the guiding principle of the Sunbeam Road operation. I was not at all in tune with the highly focused, vertically aligned business model as exemplified by Citadel Miniatures in Nottingham. But we were all very young.

'Looking back from a distance of some thirty-five years it is clear that Games Workshop – and even the experience of the ending of its London period – provided me with opportunities and skills that have stood me in good stead ever since. Over the years I have stayed intermittently in touch with Ian and Steve – to whom I will be forever grateful for the remarkable experience of working with them at Games Workshop during the meteoric ascent of their business. It was a roller-coaster ride with many more laughs than screams.'

On the plus side, most people who moved to Nottingham did not regret their decision and fared well for themselves as a result. One such person was Jervis Johnson from our sales department. Jervis honed his skills as a games designer and designed classic titles such as *Advanced HeroQuest*, *Blood Bowl* and *Advanced Space Crusade*. He

was also a key contributor to Warhammer 40,000.

END GAME

Consolidation proved to be the right decision to have made. We gave Bryan the authority to make major company decisions subject to our support. He acted quickly. Games Workshop ended its relationship with TSR, along with all the other games companies whose products it distributed. *White Dwarf* went from being a multi-game RPG magazine to featuring only Warhammer, Citadel Miniatures and Games Workshop's games and shops. Over time, Games Workshop stores would only stock the company's own products. It was a very bold move by Bryan, and not entirely without controversy, but it was the right move for the company. Games Workshop forged a dominant position in the marketplace with a chain of retail outlets selling only high margin company-owned products. And the company was no longer exposed to the liability of losing distribution licences from US companies.

As part of the package offered to Bryan as group managing director, we agreed to sell him 10% of Games Workshop, which he purchased in 1987. We also gave him an option to buy a majority stake in the business if he completed the purchase by April 1989, which he duly did just before deadline day. That transaction left Steve and me with a minority shareholding and a seat each on the board as non-executive directors.

Warhammer 40,000: Rogue Trader was released in October 1987 and quickly became the group's most important product. Citadel Miniatures sales were at an all-time high and the shops were busier than ever. Steve and I were working hard to keep up with the demand for new *Fighting Fantasy* books, secure in the knowledge that Bryan was doing a great job in running Workshop. Everything was working out according to plan. But then Bryan dropped a bombshell at a board meeting in 1990, telling us he wanted to sell the company and leave. This time it was for real.

Tom Kirby, another former TSR (UK) Ltd employee, joined Games Workshop as sales manager when TSR's future was in doubt. He was promoted to general manager and had ambitions to reach the top. His chance came when he led the private equity-backed management buy-out of Games Workshop in 1991, when Bryan, Keith Pinfold (Chief Financial Officer), Steve and I sold our entire shareholdings in Games

Workshop and resigned from the board. Bryan and Keith wanted out and were happy to sell their shareholdings. Steve and I, who were probably more emotionally attached to the company, were less enthusiastic. As minority shareholders, there wasn't much we could do to stop the sale, but told Bryan and Keith that we only wanted to sell half our shares. Keith called us both, insisting that the deal couldn't go ahead unless we sold our entire holding. We agreed, albeit reluctantly. The sale went through and suddenly we were all out. It was a strange feeling and hard to come to terms with at first. It took a long time to adjust to a world without Workshop and I must admit to feeling a deep sense of loss at the time. But there was no point in looking back. It was done.

With private equity backing, Games Workshop expanded profitably under Tom Kirby in his new position as CEO. He restructured the company and floated Games Workshop on the London Stock Exchange in 1994. With public capital behind it, the company's growth was rapid, and despite the occasional hiccup, it went on to become a veritable giant in the games industry employing thousands of staff worldwide.

FAST FORWARD

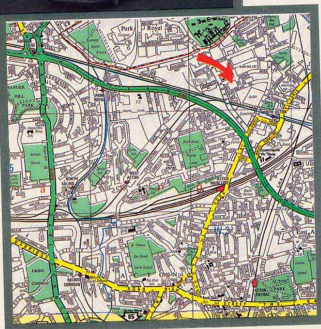
Games Workshop has survived the test of time and its cultural impact cannot be ignored. Its products enjoy a level of affection which few other companies can boast. It was a company born out of a passion for board games by friends-turned-entrepreneurs who didn't really know what they were doing but gave up everything to do it. We made plenty of mistakes at first, but also made some very good decisions as the business grew and prospered. Whilst we stepped away a long time ago, it is gratifying to know that we put the right foundations in place. The basic business model of Games Workshop remains essentially the same with the value creation coming from the company's shops and the intellectual property ownership of its magazines, miniatures and games. Writing this book about events which happened over forty-five years ago has been a sentimental, if not surreal, experience. Getting in touch with old friends and colleagues was fantastic and, in many cases, long overdue. Remembering former colleagues who are no longer with us was sobering. All of us at Games Workshop were united by our love of games and a set of shared values. We started out by wanting to make games that we wanted to play ourselves and discovered that a lot

of other people wanted to play them too. But never in our wildest dreams did we *ever* think that Games Workshop would become the huge global corporation that it is today; a great British success story that has stood the test of time. But we are very pleased, and very proud, that it did.

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~~Tony McKeever~~
~~Dinah Agnew~~
~~Richard Aikell~~ of The Stuff of Legends
(~~http://www~~<http://www.solegends.com>)
~~Rich Bailey~~
~~Steve Bayly~~ (US)
~~Mika Shalton~~
~~Garry Clark~~ Cooke
~~Danny Chinnings~~
~~Brian Collins~~ Evans
~~Rob White~~ Cow
~~Philip M. Dickinson~~
Marc Gascoigne

MINIATURE FIGURE PAINTING CREDITS

The Citadel Miniatures featured in *Dice Men* were painted by:

~~Richard Raby~~fort
~~Robyn Blair~~Hehe
~~Valerie Ples~~Chiafele
~~Andi Goe~~Rayson
~~Randy Glander~~
~~Mike Lewis~~y
~~Stacy Mann~~



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A NOTE ON THE AUTHORS

SIR IAN LIVINGSTONE CBE co-founded Games Workshop in 1975, launching Dungeons & Dragons in Europe. In 1982, he co-authored *The Warlock of Firetop Mountain*, the first *Fighting Fantasy* gamebook in the series, which has sold 20 million copies worldwide. He has written 17 *Fighting Fantasy* books and designed several board games including Judge Dredd, Battlecars and Boom Town. He moved into video games in the 1990s as Executive Chairman of Eidos plc, launching *Lara Croft: Tomb Raider*, *Hitman* and *Deus Ex*. In the 2000s he became an angel investor in video games studios and served as Chairman of Sumo Group plc until 2022. He is currently a General Partner of Hiro Capital, a venture capital fund investing in video games studios and technologies. His hobbies include board games, sailing and playing blues harmonica.

STEVE JACKSON co-founded Games Workshop in 1975, launching Dungeons & Dragons in Europe. In 1982, he co-authored *The Warlock of Firetop Mountain*, the first *Fighting Fantasy* gamebook in the series, which has sold 20 million copies worldwide. He is the author of the epic *Sorcery!* series of interactive books, which have sold over 1 million copies in digital formats. He is the designer of the collectible card game Battlecards, former editor of the *Daily Telegraph* games page, and Professor of Games Design at Brunel University. He entered the video games industry in the 1990s as a co-founding Director of Lionhead Studios, developers of *Black & White* and *Fable*. His hobbies include board games, travel and playing the guitar.



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